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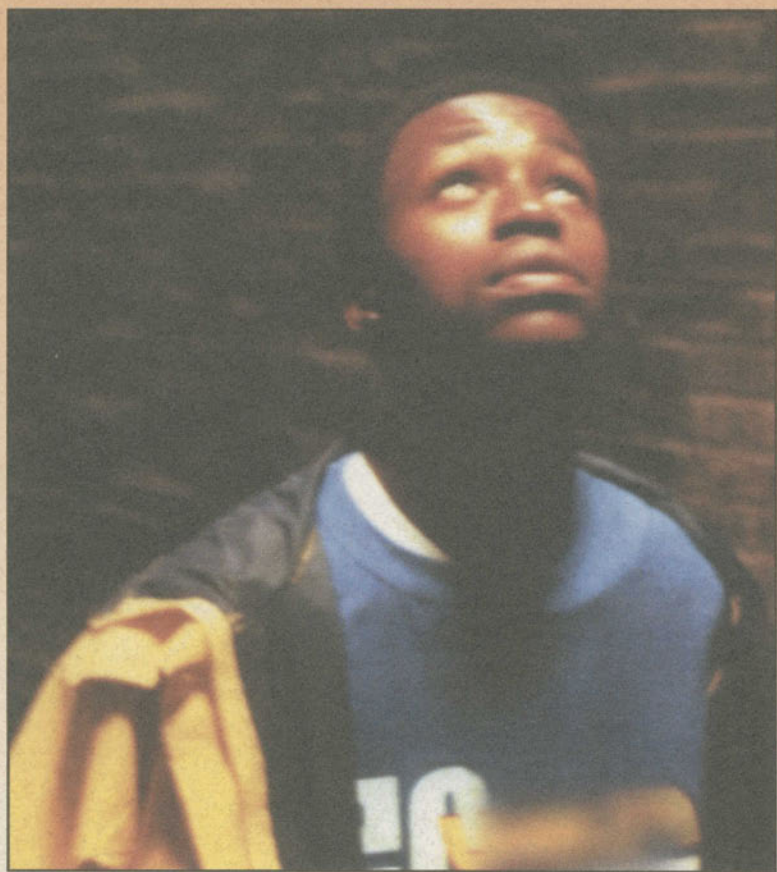
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# THE BULLETIN

OF THE CENTER FOR CHILDREN'S BOOKS

March 2002  
Vol. 55 No.7



University of Illinois  
Graduate School of Library and Information Science

University of Illinois Press

★ Starred in *Kirkus Reviews* and *School Library Journal*

# Terry Pratchett

## THE AMAZING MAURICE AND HIS EDUCATED RODENTS

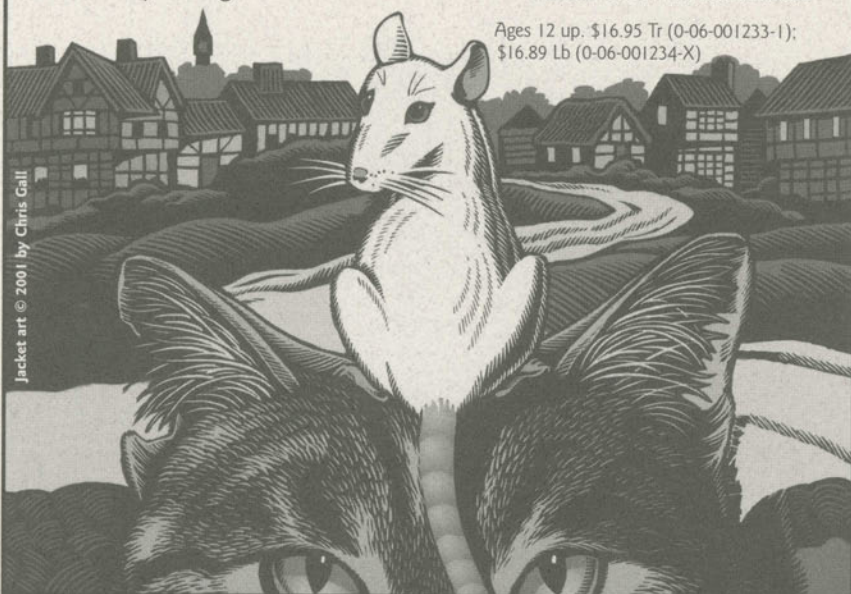
*The Pied Piper of . . . Discworld?*

A talking cat named Maurice, intelligent rats, and a strange boy cooperate in a Pied Piper scam until they try to con the wrong town and are confronted by a deadly evil rat king.

★ "In this laugh-out-loud fantasy, his first 'Discworld' novel for younger readers, Pratchett rethinks a classic story and comes up with a winner. . . . A not-to-be-missed delight." —Starred review / *School Library Journal*

★ "Pratchett hasn't blunted his wickedly funny pen for younger readers. [But] a lot is packed in amidst the humor: ruminations on good and evil, dreaming and doing, leadership and compromise. Excruciatingly funny, ferociously intelligent." —Starred review / *Kirkus Reviews*

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# T H E B U L L E T I N

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OF THE CENTER FOR CHILDREN'S BOOKS

March 2002  
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**EXPLANATION OF CODE SYMBOLS USED WITH REVIEWS**

*	Asterisks denote books of special distinction.
R	Recommended.
Ad	Additional book of acceptable quality for collections needing more material in the area.
M	Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
NR	Not recommended.
SpC	Subject matter or treatment will tend to limit the book to specialized collections.
SpR	A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

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## THE BIG PICTURE

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### *Bronx Masquerade*

by Nikki Grimes

Young adults exist in an in-between kind of space: they are not completely adult yet they are often mature; they are aware of the world yet they don't always see themselves as part of it; they shield themselves within self-forged armor yet they are capable of risky compassion. Conveying this liminality can be a difficult literary challenge: sometimes a young adult protagonist's voice is too naïve, too sheltered to be believable; sometimes the adult author's own voice takes over, and suddenly the adolescent voice is too informed, or too arch. Grimes' novel balances gracefully on the tightrope of young adult characterization, and the result is a class of student poets easy to believe and difficult to forget.

In Grimes' ambitious choir of character voices, members of a high-school English class write poems and read them aloud in Friday Open Mikes. Eighteen students—boys and girls, black and white, Latino and mixed—at a Bronx high school each talk about their lives in a brief chapter of prose and a relevant poem. They examine the public lives of others as well as their own private existences, often commenting on perceived public personae in the prose and then using the poems to hold the mirror up to truth. In poetic forms ranging from free verse to rap, the students expose their emotional throats: Chankara describes her feelings upon seeing the bruise her older sister's boyfriend has left on her cheek ("I bruise easily/ is one of the lies/ she sprinkles like sugar./ But I'm fifteen,/ not brainless. Besides,/ I knew the truth at ten"); Ramon witnesses his mother's unsung courage ("Mami's beauty is better than a movie star's. It survives a kind of life where pamper is a noun, not a verb").

The novel is not without flaws: Grimes tips her adult hand in an anachronistic reference to Richard Nixon in an improvised rap, and the resultant tolerance that develops among the classmates after a semester of self-revelatory poetry smacks a bit of wishful optimism. Generally, though, authenticity prevails. Grimes writes the poems of her young adult characters the way young adults would write them, each poem true to that hard-to-capture young adult voice, each poem striking just the right chord between self-restraint and raw emotion.

Some characters write to escape psychic pain: "at the center of loneliness/ we dip into a pool/ of tears/ and thrash around/ desperate not to drown" ("Common Ground"); "One day at Far Rockaway/ is all it took./ One look at rocks in water/ decided me:/ I want to be stone./ I want to be marble./ Dressed up in limestone/ never looked so good" ("Ode to Stone"). Other characters seek to escape limits imposed upon them by their bodies, their gender, their peers, as in the title poem by public jock/secret poet Devon Hope: "I woke up this morning/ exhausted from hiding/ the me of me/ so I stand here confiding/ there's more to Devon/ than jump shot and rim./ I'm more than tall/ and lengthy of limb./ I dare

you to peep/ behind these eyes,/ discover the poet/ in tough guy disguise./ Don't call me Jump Shot./ My name is Surprise" ("Bronx Masquerade").

Grimes' novel is a surprise, too. Her character sketches, seemingly only loosely connected, accumulate to powerful emotional effect. In the end, the students' poetry and the prose reveals a community of young adults full of promise, whose voices, although individual and distinct, ultimately meld together in blended but discernible harmonies. (Imprint information appears on p. 240.)

*Janice M. Del Negro, Contributing Editor*



## NEW BOOKS FOR CHILDREN AND YOUNG PEOPLE

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ALMOND, DAVID *Counting Stars*. Delacorte, 2002 [176p]

Library ed. ISBN 0-385-90034-1 \$18.99

Trade ed. ISBN 0-385-72946-4 \$16.95

Reviewed from galleys

Ad Gr. 8-10

In this collection of eighteen short stories Almond revisits episodes from his childhood, merging "memory and dream, the real and the imagined, truth and lies." Readers familiar with his other offerings (*Skellig*, BCCB 3/99, et al.) will probably find this shift in genre, with its autobiographical overtones, less of a departure from his novels than they may expect. Somber mood and ethereal atmosphere again overshadow plot, and although each story may carry its own internal logic, wild leaps forward and backward in time result in a fractured view of events that some readers may view as dreamlike and others dismiss as random or incoherent. Almond creates a milieu similar to Robert Cormier's fictional Monument, in which adolescents become privy to dark secrets roiling behind the neighbors' doors; here a bereaved mother keeps her miscarried fetus in a jar, pilgrims to Lourdes take sexual advantage of a retarded epileptic teen, and playmates writhe under shameful burdens of abandonment and bastardy. A thread consistently connecting the disparate tales is the narrator's attempts to reconcile his growing knowledge with the rigid, pre-Vatican II catechism that has informed his world view. The struggle, though, doesn't play out in childhood terms, instead being viewed through a lens of embittered adulthood: "I soon saw through this subterfuge: the attempts of an old Irish priest to stifle the liberating effects that education might have on our minds, to keep us in a state of obeisance and fright before his worn-out religion." Middle-graders newly captivated by the airy imagery of *Skellig* probably won't be quite up to this yet, but older readers prepared to ponder darker dreams will follow where Almond pipes them. EB



ANDERSON, LAURIE HALSE *The Big Cheese of Third Street*; illus. by David Gordon. Simon, 2002 [32p]  
 ISBN 0-689-82464-5 \$16.00  
 Reviewed from galleys R 4-7 yrs

Third Street is the home of the Big Antonellis and their Big Friends ("Bus-sized women. Skyscraper-sized men. Kids taller than streetlights"), so Little Benny, "no bigger than a peanut butter sandwich," is at rather a disadvantage. He's the ball in games of keep-away, the minnow in games of shark, and the eluder of big kids at every step ("He shinnied up street signs. He crawled up fire escapes. He climbed fences and trees, drainpipes and telephone poles"). Come the Third Street block party, the Sorensons of Second Street crash the party and challenge the Antonellis to the pole climb, the first one to the top of the slippery structure to win the cheese at the top. "Not one Antonelli or Sorenson could reach it" until Little Benny confounds expectation by putting his long experience to work, clambering to the top of the pole, and victoriously seizing the cheese, earning himself the nickname "The Big Cheese of Third Street." Yeah, okay, it's no surprise that the pipsqueak is victorious, but as the text says, "Geeesh, what did you think this story was about?" This is a spirited interpretation of the real feelings of little kids in the face of the behemoth older kids and grownups, and it's also got some of the folkloric pleasures of Momotaro and other teeny little super guys. Anderson is wryly witty and particularly inventive with the details of Benny's ignominy ("His worst sister pinned him to the clothesline along with the Big Antonelli underpants"). Gordon's cell vinyl and pencil art has the rich fresco-y solidity of Will Hillenbrand's early material; he appropriately exploits perspective to the hilt, with buildings and family towering over Little Benny as he scuttles resentfully through a highly disrespectful world and the city spread out beneath him as he rises above his friends and family. Every kid's smaller than somebody, and they'll all take heart from the victory of Benny the formerly downtrodden. DS

ANNE FRANK HOUSE, comp. *Anne Frank in the World*. Knopf, 2001 [144p] illus. with photographs  
 Library ed. ISBN 0-375-9177-4 \$20.99  
 Trade ed. ISBN 0-375-81177-X \$18.95  
 Reviewed from galleys Ad Gr. 5-8

This photographic compilation presents page after page of photographs of Anne Frank and the world she inhabited during the terrible times of World War II, accompanied by brief text that situates the photographs in the context of the war. Because they are compiled from a wide variety of sources, the pictures vary widely in sharpness of focus, quality of composition, and clarity of subject matter. Nevertheless, there are many vivid images here, and young readers who have already been introduced to Anne's diary may find this volume an enlightening pictorial supplement to the characters and history with which they are already familiar. Unfortunately, the text gives only basic descriptions of events and people as an accompaniment to the photographs rather than an informative look at Anne's life and times, and both newly interested readers and report writers will be disappointed. Although libraries specializing in Holocaust materials may want to purchase this as a visual supplement to their other books about Anne Frank, most readers will find all they need in volumes such as van der Rol's *Anne Frank: Beyond the Diary* (BCCB 11/93). KM

AUCH, MARY JANE *The Princess and the Pizza*; written and illus. by Mary Jane and Herm Auch. Holiday House, 2002 [32p]

ISBN 0-8234-1683-6 \$16.95

Reviewed from galleys

R 5-9 yrs

Princess Paulina, relegated to a "humble shack" ever since her father gave up his throne to become a woodcarver, misses princessing (walking peacocks, surveying the kingdom, doing the princess wave, etc.). When word gets out that Queen Zelda is seeking a "true princess" to marry her son, Drupert, Paulina figures this is her chance. She "rummaged through her trunk of ex-princess stuff, brushed the wood shavings from her best ball gown, and blew away the bits of sawdust that clung to her diamond tiara" and sets out for the palace. The competition (twelve other princesses) falls to the princess-and-the-pea trick ("Oh, for Pete's sake. . . . That's so once-upon-a-time"), and the glass-slipper test (" . . . you never heard of sneakers?"). The final test is a cooking contest, but circumstances leave Paulina with nothing but "flour, yeast, water, three overripe tomatoes and a hunk of stale cheese." Cooking for her life, she puts everything together and bakes the winning dish—pizza. Auch and Auch carry off this funny fractured fairy tale with style, complete with an unexpected conclusion that's as satisfying as a slice with everything on it (Paulina dumps Drupert and returns home to open Paulina's Pizza Palace, doing the princess wave from her pizza delivery cart). The storytelling is quick, the jokes are funny, and the pastiche of princess particulars is winning without being coy. The illustrations have a *Shrek*-like clumsy perfection that makes them just a touch too cartoony to be pretty, and the caricatured faces suit the parodic nature of the piece. More than just a pretty face, Princess Paulina is a deep dish who realizes that making a successful business is more satisfying than making an aristocratic marriage. Invite this princess to your next pizza party. JMD

BANKS, JACQUELINE TURNER *A Day for Vincent Chin and Me*. Houghton, 2001 119p

ISBN 0-618-13199-X \$15.00

R Gr. 4-6

Tommy's a keep-your-head-down guy, so when his mother announces she is organizing a political event commemorating Vincent Chin, the twelve-year-old resents the fact that now he and his family will be seen as Plank, Kentucky's "Japanese Americans with Attitude." Already uncomfortably self-conscious when a teacher gives his classmates background information about Chin (a Chinese American who was beaten to death in Detroit in 1982 by two drunks who blamed Japan for a downturn in the car industry), he wonders how his African-American friends "managed to sit through so many lessons about slavery and the underground railroad without wanting to dig a hole to crawl into." Tommy slowly works through his anxieties about the family's safety and identity by focusing on a project that feels closer to home: he and his friends secretly construct a speed bump in front of his house in response to a near-miss involving a deaf neighbor and a speeding car, and follow the example of Tommy's mother by using the media to call attention to their concerns. These parallel acts of age-appropriate activism are played out in realistic detail, giving readers a chance to think through both abstract and practical issues in the contexts of their own grass roots: school and family. While betraying some telltale purposiveness, Tommy's well-paced narration offers a multifaceted experience, and readers will enjoy re-encountering "the Posse" from Banks' previous novels (*Egg-Drop Blues*, BCCB 5/95, etc.). Thought-provoking but not pushy, this should resonate with a variety of readers. FK

BONNING, TONY, ad. *Fox Tale Soup*; illus. by Sally Hobson. Simon, 2002 26p  
ISBN 0-689-84900-1 \$16.00 Ad 3-5 yrs

A traveling fox stops at a prosperous farm and asks the barnyard denizens, "Can you spare a little food for a hungry traveler?" The animals refuse him; only the sheep, "who was slightly kinder than the others," brings him some water in a bucket. Fox lights a fire, takes a pot from his backpack, adds the water to the pot, and, when the water is boiling, drops in a stone to make soup. Those familiar with the traditional tale of stone soup will recognize this story (despite its absence of source note), but they may wonder at the faulty logic of its anthropomorphism: the farm animals have varying degrees of human agility (Goat carries his offering of cabbage on his horns while the hens hold bowls of corn in their wings; Fox uses a spoon to eat his soup, while everyone else eats out of a bowl), and the juxtaposition of Fox with the domestic animals that are his natural prey is odd. Wee listeners may find the simplified story enough to hold them, however. Hobson's figures have a Jack Kent-like openness in their cartoony forms and dot-eyed expressiveness, but while Kent's figures sometimes float on the white page, Hobson's are securely anchored to the color-saturated, mostly grass-green backgrounds. This would make a serviceable flannelboard story for younger children; teachers may also find it useful for assignments in comparing and contrasting different versions of the same folktale. JMD

BOWEN, NANCY *Ralph Nader: Man with a Mission*. Twenty-First Century Books, 2002 144p illus. with photographs  
ISBN 0-7613-2365-1 \$24.90 R Gr. 7-10

While Nader's profile is somewhat lower since the 2000 elections (a fact that the book discusses), he's still a significant figure both on the current political scene and in the development of consumer legislation. Bowen traces Nader's own development from his youth in his civic-minded Lebanese-American family to his early against-the-popular-grain inclination towards public interest law and his blossoming, in the 1960s and '70s, into America's foremost consumer advocate. The book then explores Nader's subsequent dip in prominence and return to the forefront in the 1990s with his move into presidential candidacy. Material here comes not just from earlier Nader biographies but also from current periodicals and sites and from interviews with Nader, his sister, and friends, which results in a compact but insightful chronicle of this unusual life. While the approach is somewhat adulatory (Nader's judgment is never treated as anything but infallible, so it's particularly ironic that the photograph of Nader watching an air-bag demonstration displays an air-bag configuration now considered unsafe), there's enough detail and depth here to make this a strong biography nonetheless, useful for readers interested in legislation and consumer-protection issues as well as the man himself. Black-and-white photos are sparsely scattered, but they provide a view of the man at various stages in his career; end matter includes a timeline, source notes, books and web-sites for further information, and an index. DS

BRETT, JAN *Daisy Comes Home*; written and illus. by Jan Brett. Putnam, 2002 32p  
ISBN 0-399-23618-X \$16.99 R 5-8 yrs

A small hen named Daisy, driven from her roost by pushy chicken companions, takes refuge in a basket sitting on the river bank. Rain causes the river to rise, and

the unsuspecting sleeping hen floats off downriver. She bumps into various things on her voyage—a houseboat with a barking dog, a water buffalo, monkeys in a banyan tree, and finally a fisherman, who scoops her up to sell at the market. Meanwhile, back at the roost, Daisy's owner Mei Mei has discovered her absence. At the market, a friend alerts Mei Mei to the presence of her hen at the fisherman's stall; the girl goes to retrieve Daisy, but "finders, keepers," the fisherman growls. Fortunately, a hen call from Mei Mei ("Gu-gu-gu-gu!") causes Daisy to run "toward her friend Mei Mei as fast as her legs could go," and the two return home. Daisy's voyage on the river has toughened her up, however, and she claims her rightful place in the roost. Brett's story, inspired by Flack's *The Story of Ping* and a recent trip to China, is suspenseful and the girl-hen reunion satisfying. The watercolor and gouache compositions (with airbrushed backgrounds by Joseph Hearne) are sometimes crowded, but their intricate detail invites perusal, with inserts offering views of peripheral events as the main plot unfolds across the spreads. The humans are stiff and ungainly, but the varied indigenous fauna are personable without being overly anthropomorphized, and the hens are a perky brood with fluffy feathers that communicate their flustered feelings. This will lend itself easily to reading aloud and storytelling to preschoolers and primary graders. JMD

**BRUCHAC, JOSEPH** *Navajo Long Walk: The Tragic Story of a Proud People's Forced March from Their Homeland*; illus. by Shonto Begay. National Geographic, 2002 [48p]

ISBN 0-7922-7058-4 \$18.95

Reviewed from galleys

Ad Gr. 5-8

In the 1860s, thousands of Navajo were forced to relocate from their sacred land in western New Mexico to the Bosque Redondo Reservation hundreds of miles to the east; the story of that relocation is recounted here through text fiercely sympathetic to the Indians' plight and through a gallery of metaphor-rich paintings rendered in powerful jabs and swirls of densely applied acrylics. Bruchac and Begay's intensely personal bond of empathy with the Navajo victims is manifested in their emotionally charged prose and picture captioning: "Carson's armies were cutting through the heart of Dinétah like a sharp blade through corn. All of the Navajos' old enemies were against them. There was no place to hide"; "I can feel the cold chill in the bones of these battered and subdued people living on the brink of nonexistence." This passion alone, however, cannot entirely satisfy readers who may desire a contextually longer view of cultural collision or require more background than underexplained references such as "The United States had just fought a one-sided war with Mexico," or "the Dine Ana'i, or Enemy Navajos . . . were led by an ambitious, intelligent, and ruthless Navajo man named Antonio Sandoval." No source notes or list to guide further reading are provided, and direct quotes are uncited. This therefore falls short as history, but it will still serve as a compelling look at a piece of America's past. EB

**CHILD, LAUREN** *What Planet Are You From, Clarice Bean?*; written and illus. by Lauren Child. Candlewick, 2001 30p

ISBN 0-7636-1696-6 \$16.99

Ad 7-10 yrs

Clarice Bean (from *Clarice Bean: Guess Who's Babysitting?*, BCCB 4/01) has been partnered with Robert Granger for a class project on "The Environment" ("which is nature, really"). She is not pleased, since she doesn't want to partner with Rob-

ert, and she doesn't want to do a project on "who can walk faster: a snail or a worm?" Thoughts of Robert and worms are driven from her head, however, by the anxiety of her brother, Kurt, who is in a tizzy over municipal plans to cut down his favorite tree. A protest ensues, with Kurt, his grandfather, and his friend Morten camping out beneath the branches of the old tree. Clarice and cousin Noah (and Clarice's "squirry younger brother" Minal) make signs ("Free the Tree") for the protest, and eventually the entire family (plus Robert Granger) wind up in the branches of the tree in time to get their picture in the local paper; Clarice then produces a science report about trees, recycling, and oxygen instead of the respective speed of worms and snails. The mixed-media images are a combination of photo-collage and line drawings, and while the compositions are haphazard and disorganized, they teem with an energy that suits Ms. Bean's running first-person narrative. The text is as haphazard as the compositions, with an approach more rambling than spontaneously pell-mell and an overfussy multiplicity of fonts. Clarice has a strong (if not formidable) narrative voice, however, and her storytelling is attention-getting if not always organized. Fans may close this book and head for the ecowarrior recruitment office, since Clarice makes it all seem like such fun. JMD

CLEMENTS, ANDREW *The Jacket*. Simon, 2002 [80p]  
ISBN 0-689-82595-1 \$12.95

Reviewed from galleys

Ad Gr. 3-5

When Phil sees a black classmate wearing his brother's jacket, he immediately accuses the classmate, Daniel, of stealing the jacket, thereby starting a fight. However, as the school principal investigates the altercation, it becomes clear to Phil that his own mother gave the jacket to Daniel's grandmother, who works for Phil's family as a cleaning lady. Although Phil relents and drops his claim to the jacket, Daniel is offended by the entire exchange and refuses to speak to Phil. Phil comes to understand that his accusation was based on prejudicial thinking, and that in fact there are many examples of subtle prejudice in his school, among his friends, and even in his own home. Clements' characteristically light narrative tone isn't always successful in dealing with the many heavy issues in the short space of eighty pages. Phil's thought processes occupy much of the book, and his wonderings often seem more mechanical than heartfelt (Phil exclaims to himself: "I've known tons of black kids all my life, and I never knew they could live in houses and neighborhoods just like mine!"); the book is also strangely silent on the equally relevant issue of class. Despite these shortcomings, the novel does offer early chapter book readers a well-meaning story about some important ethical issues in an accessible format. KM

CURLEE, LYNN *Seven Wonders of the Ancient World*; written and illus. by Lynn Curlee. Atheneum, 2002 40p  
ISBN 0-689-83182-X \$17.00

R Gr. 4-7

Curlee's recent forays into monumental architecture have remained close to home (*Rushmore*, BCCB 3/99, *Liberty*, 5/00, *Brooklyn Bridge*, 6/01), but now he ventures across time and two continents to consider extant descriptions of the Seven Wonders (those from the widely accepted sixteenth-century list) and make some educated guesses about their appearance and construction. Each structure receives two pages of text—remarkably informative despite the brevity—and two full-page

renderings in Curlee's coolly polished, flat-planed signature style. The hypostyle depiction of the Artemis' Temple at Ephesus does not precisely match the text (nor does the second view of the same temple clearly correlate with the first), and space devoted to an anglicized pharaoh, love-struck Babylonians Nebuchadrezzar and his wife, and a team of sprinting Olympians might have been better used for what Curlee portrays best, majestic architecture. Still, this is a perennially popular topic, and readers acquainted with his previous titles can trust that Curlee will do the subject credit. EB

DEPAOLA, TOMIE *What a Year*; written and illus. by Tomie dePaola. Putnam, 2002 [80p]

ISBN 0-399-23797-6 \$13.99

Reviewed from galleys

Ad Gr. 2-4

The fourth entry in Tomie dePaola's cumulative autobiography covers four months in 1940, the year he turned six. The high points of an eventful autumn (celebrating a birthday, dressing up as Snow White for Halloween, suffering through chicken pox, acting a key role in the school Christmas play, staying up on New Year's Eve) crowd the pages of this densely packed little book. Unlike the earliest entries in this series (*26 Fairmount Avenue*, BCCB 6/99 and *Here We All Are*, 9/00), which emphasized the child's point of view, this title leans more toward adult nostalgia than childlike reminiscence; the multitudinous retrospective details also slow the narrative. Beneath those details, however, are moments with which many young listeners will empathize, and fans of earlier entries in the series are older now and perhaps more willing to wade through the reminiscence to get to the holiday high ground. Black-and-white illustrations on nearly every page are sometimes overly sweet, but they evince dePaola's traditional chipper charm. JMD

EMMETT, JONATHAN *Dinosaurs After Dark*; illus. by Curtis Jobling. Golden, 2002 [26p]

ISBN 0-307-41179-6 \$14.99

Reviewed from galleys

Ad 3-5 yrs

Bobby can't sleep, so he gets up and takes a look out the window, where he sees "a huge enormous dinosaur!" He follows the critter and its prehistoric friends to the city square, where they threaten to eat him unless he promises not to tell about their existence; he promises, and they let him join in the fun. The story echoes *Where the Wild Things Are* (and Bernard Most's *If the Dinosaurs Came Back*) a little too closely, and the text's attempts to capture a similar sense of poetic playfulness are marred by overly purposeful rhymes at ends of phrases ("sliding down the rooftops above the city hall,/climbing up the office blocks, then jumping off them all"), which tend to break up the otherwise engaging narrative rhythm. Bobby and the dinosaurs are drawn with sturdy lines which gleefully burst out of the frame from time to time, and the mottled textures of both the biggest green dinosaur and Bobby's robe will have young viewers reaching to pet the pages. While the dinosaurs' voracity may disconcert a few youngsters (they do threaten twice to eat Bobby), most will be ready to join the romp, and all will be reassured by seeing the big green dinosaur carry Bobby tenderly to bed. There's nothing particularly original about this simple nighttime adventure, but the youngest dinosaur fans won't mind a bit. KM

FLEMING, CANDACE *Muncha! Muncha! Muncha!*; illus. by G. Brian Karas. Schwartz/Atheneum, 2002 32p  
ISBN 0-689-83152-8 \$16.00 R 4-7 yrs

Poor Mr. McGreely: after years of waiting, he's finally planted a vegetable garden, only to discover that it's also an irresistible lure for "three hungry bunnies" ("Muncha! Muncha! Muncha!"). In a move many gardeners will recognize, he fights back, but night after night the clever rabbits get around all his obstacles, leaping over the wire fence, digging under the wooden fence, and swimming through his moat. The now-enraged Mr. McG. seals the place off like a prison yard with concrete blocks, wire, and padlock, which finally stops the critters—until they find the weak spot in his arrangement. Fleming's text is lilting and deftly paced, with sound effects (the marauding rabbits creep towards the garden with a "Tippy-tippy-tippy, / Pat!") strategically and enjoyably employed; the revenge-of-Peter-Rabbit plot (is Mr. McGreely a cousin of Mr. MacGregor?) will satisfy youngsters always ready to root for the critters against the grownup. Karas' mixed-media (gouache, acrylic, and pencil) illustrations offer a cornucopia of plot-enriching details. The perky-eared rabbits secretly spy on all Mr. McG.'s labor (viewers will get a kick out of finding the fetching trio tucked into various spreads), and their final cunning solution—to sneak into the basket the gardener himself carries in—is strictly a visual joke. While the rabbits are nattily attired in sweaters, they're otherwise pretty authentically rabbit, and this is close enough to reality for any kids in touch with backyard agriculture to get the joke on more than one level. DS

FRANK, E. R. *America*. Jackson/Atheneum, 2002 [256p]  
ISBN 0-689-84729-7 \$18.00  
Reviewed from galleys R Gr. 9-12

At fifteen, America finds himself in a psychiatric hospital after a lifetime of adversity and abuse. At first he's largely silent, resisting his therapist, Dr. B., but he begins to mentally explore and finally share his past: his rejection by his adoptive family, his informal placement with his adored Mrs. Harper and her brother, Browning; his return to his mother's care, resulting in his fending for himself with his half-brothers for years; his return to Mrs. Harper's, now a troubled young man, anguished further by Browning's shift from protector to sexual abuser; his flight from there and several-step bounce through the system that finally brought him to the hospital. As his past unfolds, it becomes clear his present offers him the possibility for change but that he's deeply conflicted about this possibility, unsure of Dr. B.'s trustworthiness and his own value after a life wherein he's been persistently devalued. This is a dramatic and heart-tugging story, all the more appealing for its rescue-fantasy satisfactions. Frank wisely avoids too much symbolic emphasis on the identity of America, the mixed-race child who's everybody's alien, everybody's victim, and possibly everybody's problem. Instead, she focuses on his struggle to create a coherent, solid self out of his fragmented past, making him less a distinct personality than a resonant, anguished voice simultaneously seeking and dreading a self to be and someone with whom to connect ("You spend a whole life wanting real bad for someone to find you. But then when they do, you wish they would just leave your ass alone"). Though Dr. B. is a tad on the saintly side, the therapy sessions are narratively and emotionally effective as they offer clues to America's turmoil and interleave with flashbacks of his past. There's some of the



compulsive magnetism of *I Never Promised You a Rose Garden* here, so this is just right for readers drawn to gripping tales of recovery. DS

GAY, MARIE-LOUISE *Stella, Fairy of the Forest*; written and illus. by Marie-Louise Gay. Groundwood, 2002 [32p]

ISBN 0-88899-448-6 \$15.95

Reviewed from galleys

R 5-7 yrs

Stella (from *Stella, Star of the Sea*, BCCB 5/99, and *Stella, Queen of the Snow*, 1/01) is back. This time she and her brother Sam are in search of fairies, and to that end they go for a walk in the woods. Stella is as generous with her wisdom as ever, but Sam, grown up some since his last literary foray with his big sister, now has quite a bit to say himself: "Do butterflies eat butter?" asked Sam. "Yellow butterflies do," said Stella. "Then I guess blue butterflies eat pieces of the sky," said Sam. "How do you know that?" asked Stella. "I know a lot of things," said Sam." In a dialogue ripe for a two-person readaloud, brother and sister talk back and forth in fact and fancy, commenting on the woodland wonders and emphatically cementing their connection to forest, fairies, and each other. The watercolor illustrations show a slightly older Stella and Sam than in the previous books—longer legs, less babyish faces—hiking through a bucolic countryside complete with meadow, brook, and wood. The wide-open white spaces that suited the sea and snow backgrounds of the previous titles are not as effective here, and the colors seem a bit washed out. Stella's hair flames against the forest, however, and fans will happily follow her red head through the green woods. JMD

GREENE, RHONDA GOWLER *Eek! Creak! Snicker, Sneak*; illus. by Jos. A. Smith. Atheneum, 2002 [32p]

ISBN 0-689-83047-5 \$16.00

Reviewed from galleys

R 5-8 yrs

Greene tells in rhyme of the things that go bump in the night, the creepy Bugbear and his smaller friend, Bugaboo, who love to make spooky sounds that send kids diving under the covers while misguided adults "calmly try to explain" despite their ignorance of the true situation ("When grown-ups look, they disappear!"). This isn't the most polished of verse, but the pulsing tetrameter is a great stalking rhythm, and the opportunities for lively performance and spooky noisemaking are almost as cheering as the tale's turnabout end (when the kids scare the bugacritters off). Smith keeps to an important balance in his line-and-watercolor art—there's enough sinister mischief in the sprites to legitimize nocturnal worries, but they're also concrete and silly enough (Bugbear is kind of a pointy-headed dweeb in striped red shorts, and Bugaboo resembles an irascible green koala bear) to avoid provoking further chills. The illustrations make effective use of twilight shadows, fluttering leaves, and other nocturnal atmospherics, and the sibling pair's alarm is amusingly depicted (though most kids will see hiding under the bed as a serious strategic error). While this has obvious Halloween possibilities, it would also make a deliciously shivery readaloud in front of the fireplace on a dark winter's night or at a library sleepover. DS

GRIMES, NIKKI *Bronx Masquerade*. Dial, 2002 167p

ISBN 0-8037-2569-8 \$16.99

R Gr. 7-10

See this month's Big Picture, p. 231, for review.

HAAS, JESSIE *Appaloosa Zebra: A Horse Lover's Alphabet*; illus. by Margot Apple. Greenwillow, 2002 [36p]

Library ed. ISBN 0-688-17881-2 \$15.89

Trade ed. ISBN 0-688-17880-4 \$15.95

Reviewed from galleys

R 5-8 yrs

The premise is simple: a young girl contemplates the horse farm she'll have someday, and since she's an organized sort, she itemizes the equines alphabetically. Haas wisely eschews rhyme and instead emphasizes horsey details in this gallery of equestrian delights, tucking in tidbits alliteratively whenever possible ("My Lipizzans will perform lively leaps; the lightest of lengthenings, lovely levades"); X is of course no problem, because of the fame of ur-horseman Xenophon, and only the purest purists will object to the presence of fictional unicorns (the text does acknowledge that "usually Unicorns lurk unseen") for the letter U. Apple endows just about all the herd with arched necks, flowing manes, and near-human expressions, but her breed types and colors are accurate enough to pass horsey youngsters' rigorous scrutiny. The soft colored-pencil textures add a suitably dreamy feel, and as she rides, drives, and pets her menagerie, the dark-haired young narrator (identified as "Leelin Chao" on one of her school projects) functions as an Everygirl suitable for viewer projection. This isn't exactly general interest, but it will elicit the undying affection of the kids cantering circles into the library carpet and bringing their Breyers to Show and Tell. A "More about Horses" endnote gives additional information about the terms in the text. DS

HALL, KATY *Dino Riddles*; by Katy Hall and Lisa Eisenberg; illus. by Nicole Rubel. Dial, 2002 40p (Dial Easy-to-Read Books)

ISBN 0-8037-2239-7 \$13.99

R Gr. 1-4

The jocular duo of Hall and Eisenberg is back again, this time with a Jurassic-themed joke book in which prehistoric puns and plays on dinosaur names abound ("What do you call a sleeping dinosaur? A Stego-snore-us"). Though a few of the riddles don't really integrate the dinosaur theme into the joke itself ("What should you do if you see a blue dinosaur? Cheer him up!"), the majority of them are clever, funny, and fresh enough to satisfy novice readers/comedians, even if they make grownups groan. Rubel's informal ink-and-marker illustrations are suitably silly whether depicting a pair of lavender and orange Raptors kicking back in a lagoon with a couple of exotic drinks while watching a volcano erupt ("What a *laval*y day!" they exclaim) or a nightgown-clad Brontosaurus reading *Pecos Duckbill* to her youngsters (dinosaurs prefer "tall tails" at bedtime). Her electric hues and the dinosaurs' goofy facial expressions emphasize the ridiculous tone of the text. This will be just right for joke-book junkies, beginning readers, and teachers looking to breathe new life into staid dinosaur units. JMH

HANTMAN, CLEA *Heaven Sent*. Avon, 2002 [192p]

Paper ed. ISBN 0-06-440875-2 \$4.99

Reviewed from galleys

Ad Gr. 6-10

Zeus may be king of the gods, but he can still make mistakes; he meant to exile daughters to ancient Greece but sent them to modern America instead. Now sisters Era, Polly, and Thalia, three of the Muses, are stuck in an Athens, Georgia high school until each learns a well-needed lesson. The three sisters (two are freshmen, one is a sophomore, leaving lots of room for sequels if this proves to be a

marketable hit) adjust to modern life with scarcely a bump: their dad provides a more than adequate house (apparently mortgage-free), credit cards (apparently bill-free), lots of cash, and closets full of clothes. Helpful hints for living in the modern world are supplied in notes from Mercury, and the teaser for the next volume assures additional assistance as Apollo comes to Earth to give them a hand. The author knows her way around the YA series genre: the sisters are formulaic characters defined by formulaic character traits, adults are handily absent, and the premise is securely based in pop-culture favorites such as television's *Charmed* and *Sabrina, the Teenage Witch*. Lightweight though this title may be, it has a sly humor, an amusing narrator (in muse Thalia), and a fast pace that wannabe goddesses will find enchanting. JMD

HATTON, CAROLINE *Véro and Philippe*; illus. by Preston McDaniels. Front Street/Cricket, 2001 120p  
ISBN 0-8126-2940-X \$14.95 R Gr. 4-6

It's 1964, and nine-year-old Véronique ("Véro") Vo is unhappy about her Franco-Vietnamese family's move from verdant Normandy, where she was born, to gray Paris, where they know no one and "the streets were lined with tall buildings that all looked the same, like raindrops." Her big brother, Philippe, the family's "Great Scholar," is pleased, however; he plans to "get good grades and learn English and build airplanes with real motors." The grownups—an austere, overprotective mother and a slight, precise father—run a pharmacy; an affectionate maid-of-all-work named Francine does the housework and cares for the children—until she is caught kissing her fiancé and fired, at which point Maman puts Philippe in charge. Véro's narration provides a lively insider account of her tragicomic misadventures under Philippe's regime and includes well-chosen homely details about this household, in which both French and Vietnamese food and language are part of daily life and children who misbehave are told to bow their heads and ask for forgiveness—not spanked as other French children are. McDaniels' irreverent full-page line drawings provide an outsider's view of the family that usefully undercuts Véro's naïve belief in the infallibility of her elders. Read aloud or independently, this compact novel offers a poetic language and fresh perspective that should engage readers at both ends of this psychic tug-of-war, offering child readers a glimpse of the unfamiliar and insights into the familial. FK

HAYLES, MARSHA *He Saves the Day*; illus. by Lynne Cravath. Putnam, 2002 32p  
ISBN 0-399-23363-6 \$15.99 R 3-5 yrs

A hyperenergetic, carrot-topped little tyke bounds through a morning in the backyard, imagining himself, in rhyming text, the hero of the many and varied scenarios suggested by his toys. He's a pilot making a glorious recovery from engine failure ("“Oh, no!” he cries./ A spiraling spin./ It's do or die"). He's a race car champion (in his sandbox), vanquisher of pirates (in his splash pool), a tiger-fighting jungle explorer (in his tree house). Finally, as a would-be tamer of dragons he meets his match, and it's Mom who finally scrapes him off the ground following his fateful encounter with a purple lawn chair: "SHE SAVES THE DAY!" There are numerous clues in the high-powered, whooshing and swooshing gouache scenes that let viewers know just what the boy's dreams are made of; curiously, though, the climactic dragon battle is the most difficult to predict and interpret, since the

lawn chair bears no resemblance to the imaginary monster, apart from its color. Still, this demonstrates that there's lots of action to be found at a comfortable distance from the back door, and there are some inviting opportunities for adult readers to give it their histrionic best. EB

HOPKINS, LEE BENNETT, ed. *Hoofbeats, Claws & Rippled Fins: Creature Poems*; illus. by Stephen Alcorn. HarperCollins, 2002 [32p]

Library ed. ISBN 0-688-17943-6 \$15.89

Trade ed. ISBN 0-688-17942-8 \$15.95

Reviewed from galleys

R Gr. 3-6

Fourteen poems (four appearing for the first time here) from as many poets treat creatures from the lowly iguana to the lofty owl, the common cat to the exotic anteater. The thematic spread is a little broad for such a small selection of poems, and some of the entries are on the pedestrian side, but most of the verses are apt and intriguing. Kristine O'Connell George's "Here's Frog" is rife with alliterative playfulness ("pebbled blob, a rippled pod,/ just a lump of tucked-in frog"); Beverly McLoughland's "Easy Living" is a pithy paean to your basic bovine ("She'll chew and chew,/ And make good milk/ And have a moo"); Ann Whitford Paul's "Full Moon and Owl" offers a succinct lyricism ("Full Moon and Owl together stare./ But owl's cold gold warns Beware"). Alcorn's woodcuts are more impressive than engaging, but every creature evinces fascinatingly intricate and stylized detail, set off by elegantly patterned borders and tastefully muted colors; the layout is attractive if sometimes somewhat overdesigned (the mixing of font sizes within poems is occasionally distracting and inexplicable). This is nonetheless an elegant poetic sampler for animal (and animal-art) lovers. DS

HUGHES, DEAN *Soldier Boys*. Atheneum, 2001 162p

ISBN 0-689-81748-7 \$16.00

R Gr. 8-12

Dieter Hedrick, son of a Bavarian farmer, rises to a responsible position in the Hitler Youth because he believes what he has been told about the nobility of the Führer and Germany's national interests. Spencer Morgan, son of a Mormon farmer, joins the U.S. paratroopers to defend his country and impress, or perhaps forget, a girlfriend he is losing to the local banker's son. Both teenagers train hard and make their way irrevocably toward the Battle of the Bulge in January of 1945, where they encounter what they never expected in the way of warfare. While the first part of this story is almost generically predictable, it lays crucial groundwork for the second part, which is galvanizing and ultimately surprising though it evolves credibly out of the characters' individual trajectories. Without sensationalizing the gory details, Hughes has bluntly depicted the fate of ordinary humans under artillery and machine-gun fire; their impulses, both terrible and admirable; and the relationships they develop in the face of chaotically violent circumstance. Such scenarios are not new in the world of adult battle narrative, but they are uncommon in young adult literature and they bring home the fact that many of those who fight in wars are young adults, something it has been natural for a generation of American adolescent readers to forget in the last decades. Hughes' conclusion, especially, is moving enough to serve as a strong reminder. Pair this with Don Wulffson's *Soldier X* (BCCB 3/01), set on the Eastern Front during World War II, or contrast it with a disparate but equally unglorified portrayal of war in Walter Dean Myers' *Fallen Angels* (BCCB 4/88) about U.S. troops in Vietnam. BH

HURST, CAROL OTIS *In Plain Sight*. Lorraine/Houghton, 2002 [160p]

ISBN 0-618-19699-4 \$15.00

Reviewed from galleys

Ad Gr. 3-6

Miles Corbin, *bon vivant* of his farming community and idol to his three children, has convinced his neighbors to stake him the money for a trip to the California gold fields, where he's bound to scoop up enough nuggets to make them all wealthy. Eldest daughter Sarah is particularly distraught, for she knows all too well that his absence means not only harder work keeping up the farm but also being left to the stern discipline of their capable but emotionally undemonstrative mother. Circumstances rapidly go from bad to worse as cash runs out and Mrs. Corbin is forced into factory work, a letter arrives stating that Miles died at Cape Horn, and a barn fire leaves Sarah and her brother cruelly burned and unable to keep up their end of family responsibilities. This is a thoughtful look at the price Forty-Niner families paid for their adventurers' California dreamin', and the theme of fun parent/responsible parent is a sturdy bridge to an earlier age. Its power is considerably sapped, however, by the convenient aid of a well-to-do nearby grandfather and a contrived ending in which Sarah discovers her father alive (his prospecting failure has left him too ashamed to return home) and arranges his reunion—and implied rapprochement—with the family he deserted. There's enough drama to keep the pages turning, though, and Sarah's gradual appreciation of her mother's affection and strength is thoroughly satisfying. EB

IIJIMA, GENEVA COBB *The Way We Do It in Japan*; illus. by Paige Billin-Frye. Whitman, 2002 [32p]

ISBN 0-8075-7822-3 \$14.95

Reviewed from galleys

Ad 4-8 yrs

Gregory's father, Hidiaki, has received a job transfer to his homeland, Japan, and he packs up his son, American wife, and household goods for the big relocation. There's no moving-day angst here—the family accepts the transfer with enthusiasm that borders on simple-minded (“We’ll all go,” said Mom. “We will live like Japanese and eat with chopsticks”). A whole field of concerns begins to sprout for Gregory as lifestyle changes become evident, from ubiquitous meals of fish (which he dislikes), to the absence of chairs in the living room, to the restricted colors for book bags (“The girls all wear red ones, and the boys wear black ones”). There's no sustained plot, simply a catalog of Gregory's experiences and observations, concluded with a surprise pb&tj sandwich feast hosted by his fish-eating classmates, who cheer the newcomer with the curiously random accolade, “Amerikawa sugoi!”—“America is wonderful!” Still, exoticism is clearly the draw, and Iijima's details of bedding and soaking tubs and school-hall shoe cubbies are intriguing, Billin-Frye's gently humorous line and watercolor cast of individuated Japanese classmates is alluring, and thoughtfully included pronunciation guides for Gregory's first Japanese phrases will have listeners happily expanding their linguistic horizons. EB

KANEFIELD, TERI *Rivka's Way*. Front Street/Cricket, 2001 137p

ISBN 0-8126-2870-5 \$15.95

Ad Gr. 6-10

This educational tale begins in Prague's walled Jewish quarter in 1778, two years before the “Toleration Edict” that led to increased contact between Czechoslovakian Christians and Jews. Rivka—fifteen years old, relatively well off, and “the prettiest girl in the entire Jewish quarter”—is deeply ambivalent about her engage-

ment to a nice Jewish boy, feeling compelled to see the outside world before she fulfills her culturally and historically determined destiny. So, though she has always been a dutiful daughter, she dresses up in her brother's clothes and visits the wonders of town and country outside the wall, fighting against her social training, looking people boldly in the eye and reminding herself that "boys did not depend on their smiles to get along in the world." Throughout, Rivka is depicted as a girl compelled by psychological forces to act out of character (again and again, she is "stunned by the audacity of what she had done"), which device conveniently evades the charge of anachronism while making it difficult to know Rivka's true personality; the book's contemporary sympathies also strain credulity at times. Rivka's changing perspective is thoughtfully depicted, however, as she begins to see the ghetto as neither a "safe haven" nor "prison" and as she eventually finds her fiancé unexpectedly understanding of her yearnings and desirous of sharing these experiences with her. Stylistically as unobtrusive and conventional as Rivka herself, this accessible walk through history may entertain and inform readers who are not ready for more complex explorations. FK

KENTLEY, ERIC *Story of the Titanic*; illus. by Steve Noon and with photographs. DK, 2001 32p  
ISBN 0-7894-7943-5 \$17.95

R Gr. 3-6

It hardly matters that kids already know the ending. The final days and hours of the doomed ship are a bottomless source of fascination, and here oversized horizontal spreads stoke viewers' interest with elevations and cross sections detailing activities at various stages of *Titanic's* construction, embarkation, cruising, and sinking. A short paragraph with dateline serves as caption to each scene, and all illustrations are bordered with running snippets of data and limp suggestions for finding *Where's Waldo*-styled details. The randomness of this border data results in some near-ludicrous strings: "Bruce Ismay receives a wireless message warning of ice ahead"; "There are 5 elevators"; "Spot who is playing hide-and-seek." Fortunately, there are loads of cool quotables, too, including enumeration of asparagus tongs (400), ventilator funnels (1), and priciest passenger accommodation (\$4230). Kentley ties up the tale with a couple of photoillustrated pages concerning the aftermath of the disaster, subsequent inquiries, and Robert Ballard's rediscovery of the wreckage. Poring over the pictures is clearly the main event, though, and this visual approach is excellent for presenting simultaneous activities aboard ship at pivotal moments. Libraries can probably expect a short shelf life from the ungainly size and binding, and kids who can take ownership of a copy will happily thumb the pages thin. EB

KOCHENDERFER, LEE *The Victory Garden*. Delacorte, 2002 [176p]  
ISBN 0-385-32788-9 \$14.95

Reviewed from galleys

R Gr. 5-7

Eleven-year-old Teresa Marks is an active participant in her father's friendly gardening rivalry with neighbor Tom Burt; the competition to grow the best tomatoes helps keep Mr. Marks' mind off of Teresa's brother, Jeff, who's a bomber pilot in the war. When Mr. Burt suffers an injury that prevents him from gardening, Teresa, inspired with the Victory Garden spirit, convinces her classmates to take over his garden and sell the vegetables in order to earn money for the war-bond drive. This is an old-fashioned story with a few corny touches (such as the subplot

about the troubled boy whom Teresa gradually befriends), but there's a drive to the plot that matches Teresa's. Her ardent absorption in both gardening details and war strategy gives the book a concrete core that lifts it beyond a mere feel-good drama; the specifics give an immediacy to the kids' weeding-and-watering slog and to their distanced Midwestern-homefront war experience. Kids with their own outdoor summer chores will sympathize with the horticultural labor, and they'll be intrigued by the hometown effects of the distant war. DS

KOERTGE, RON *Stoner and Spaz*. Candlewick, 2002 [176p]

ISBN 0-7636-1608-7 \$15.99

Reviewed from galleys

R Gr. 9-12

Ben's cerebral palsy and absentee mother have landed him in the care of an over-protective grandmother, and he lacks friends or any social life beyond a weekly trip to see classic movies on the big screen. One Saturday at the theater he sees Colleen, whom he recognizes from his high school as a flamboyant druggie who is "nothing but trouble." She sits next to him at the movie, and the two begin a strained and initially one-sided friendship (Colleen gets Ben to do her homework), which Ben finds alternately exhilarating and crushing. Ben's grandmother is displeased with his choice of friends, and Ben finds, much to his own surprise, that her displeasure is a welcome change of pace. Meanwhile, a new neighbor, Marcie, moves in across the street, and she not only shares Ben's interest in films but has made a film herself; she offers Ben access to her computer so that he can make a film of his own, with which Colleen agrees to help. While the characters (especially Ben's grandmother and Colleen) sometimes teeter between archetype and stereotype, Ben is a believable and involving narrator. Koertge has an amazing ability to infuse dark situations with humor while not losing emotional depth, and despite a few moments that seem over the top, the story retains a successful balance between the comical and the compelling. Ben's movie receives some local acclaim, and although a relationship between Ben and Colleen doesn't work out, by the end of the book Ben is finding other young film aficionados with whom he can look forward to broadening his social world. KM

KUSKIN, KARLA *The Animals and the Ark*; illus. by Michael Grejniec. Atheneum, 2002 32p

ISBN 0-689-83095-5 \$16.95

M 4-7 yrs

In this newly reillustrated version of a 1958 text, Kuskin retells the story of Noah and the Ark sans God, sans women, and sans sinners. This bland rhyming tale reduces the epic flood to a crowded cruise with insufficient cabin room that results in crabby animals spoiling for a spat. The lack of tension throughout is epitomized in the conclusion: "when the fighting and crying/ were awful and fearful/ and all the small animals/ seemed to be tearful, // when Noah was helpless/ and so was his crew // At precisely that moment/ the sun broke through!" Grejniec's watercolors provide some reinvigoration with their appealing naïveté and additional detail (despite Kuskin's oversight, he even sneaks in a picture of Mrs. Noah early on, cooking for her ark-building menfolk), but not even the vivid palette and kid-pleasing coloring-book animals are enough to float this lightweight boat. By eliminating the divine reason for and human consequences of the flood, the author has essentially eliminated any reason for reading this tale. If you need a Noah's-ark



story, try those illustrated by Peter Spier (BCCB 9/77) or Lisbeth Zwerger (12/97). JMD

LAMM, C. DREW *Gauchada*; illus. by Fabian Negrin. Knopf, 2002 [33p]

Library ed. ISBN 0-375-91267-3 \$17.99

Trade ed. ISBN 0-375-81267-9 \$15.95

Reviewed from galleys

Ad 6-9 yrs

An Argentinian gaucho carves a crescent moon from bone and sets it in silver to make a necklace, choosing to give it away to "a grandmother sharp and alive behind old eyes" rather than to sell it. After a time, she gives it to "a mother listening to leaves of a lone ombu tree as they touch in the breeze," who eventually gives it to "a girl who smiles when she dreams," and so on through different owners to its current possessor, who contemplates her choice for the next upholder of the passalong tradition. The story is based on a real necklace and custom, and it's prettily and lyrically told, with internal rhymes and other soundplay giving the text a poetic feel. Unfortunately, the lyricism substitutes for concrete interest, since there's an idea rather than a plot, and the language too often devolves into a forced whimsicality that's more attractive than effective. Negrin offers a picturesque Argentina in full-bleed pages, with vast green pampas and stolid teatless cows parts of a semi-fantastical vision; while the otherworldly visual touch complements the text, the carved, dreamy faces contribute to rather than mitigate the distance of the story. The slightly slumberous feel may make this a suitable bedtime story for youngsters intrigued by travel and physical connections to distant places and times. DS

LANDAU, ELAINE *Smokejumpers*; illus. with photographs by Ben Klaffke. Millbrook, 2002 48p

ISBN 0-7613-2324-4 \$23.90

R Gr. 3-5

The qualifications, training, and typical routine of this elite cadre of airborne firefighters are examined in this photoillustrated essay. Readers are introduced not only to the incredible danger of parachuting into a wildfire but also to the unromantic, exhausting tasks involved in transporting gear in and out of the site and cold trailing "every inch of ground in the burn area" to extinguish lingering hot spots. Landau's prose is well gauged to a middle-grade audience, and burnt-orange captioning for the multitude of color photos alerts browsers to the high points of the text. While this offering isn't quite as comprehensive in coverage or as photogenic in either illustrations or layout as Karen Beil's *Fire in Their Eyes* (BCCB 4/99), the combination of solid exposition and incendiary thrills is nonetheless informative and satisfying. A glossary of "Smokejumper Talk," an index, and bibliographies of children's books and authoritative websites are included. EB

LONGFELLOW, HENRY WADSWORTH *Hiawatha and Megissogwon*; illus. by Jeffrey Thompson. National Geographic, 2001 [32p]

ISBN 0-7922-6676-5 \$16.95

Reviewed from galleys

M Gr. 4-6

This excerpt from "The Song of Hiawatha" tells the story of Hiawatha's defeat of Megissogwon the Magician. While a battle is always of interest and Longfellow's

words retain their poetic grandeur, the text is long and stultifyingly dense, essentially unsuited for the format and audience. Thompson computer-enhances his scratchboard images, using digitized textures to provide a diffuse light that contrasts with the thicker and rougher lines of printed ink. The effect is stately and appropriately epic without seeming static, but it's not enough to leaven the text and it's too finely drawn to accompany a readaloud; the faces are also often unsubtly and stiltedly drafted, and the digital mist sometimes clashes with the detailed linework rather than combining effectively with it. A note from Joseph Bruchac explains the history of the poem and Longfellow's mix of European narrative structures with Native American figures, and Thompson details the sources for his motifs (Ojibway for *Hiawatha*, Winnebago for *Megissogwon*). Although academic collections may want to acquire this for its new look at a classic, it's unlikely that young readers will be similarly engaged. KM

LYONS, MARY E., comp. *Feed the Children First: Irish Memories of the Great Hunger*. Atheneum, 2002 48p illus. with photographs  
ISBN 0-689-84226-0 \$17.00 R Gr. 4-8

"Photographs help us understand the horrors of American slavery and the Holocaust. Yet no photograph of Ireland's worst famine is known to exist," says Lyons at the opening of this historical compilation. To capture the immediacy of this missing primary source record, she assembles a gallery of paintings, lithographs, and photos from later famine years and the family stories (largely culled from the Irish Folklore Commission of the 1940s) of descendants of famine survivors. The volume follows the course of the natural and political siege in roughly chronological order, beginning with background on the people and the land, through the blight itself and resultant starvation years, to the heart-wrenching options for the victims—public relief works, soup kitchens, poorhouses, emigration. Lyons does not attempt the type of comprehensive history undertaken by Susan Campbell Bartoletti in *Black Potatoes* (BCCB 10/01); indeed, the only formal background offered is condensed in three opening pages. The memoirs, however, are potent and emotionally charged, and though they offer secondhand testimony filtered through one or more generations, they bespeak sorrows and resentments too vivid to fade much over time. Sources are given for memoirs and illustrations, and a bibliography (adult-oriented) is appended. EB

MARCUS, LEONARD S. *Side by Side: Five Favorite Picture-Book Teams Go to Work*. Walker, 2001 64p illus. with photographs  
Library ed. ISBN 0-8027-8779-7 \$23.85  
Trade ed. ISBN 0-8027-8778-9 \$22.95 R Gr. 4 up

Marcus goes behind the scenes to describe a selection of successful partnerships: Arthur Yorinks and Richard Egielski; Alice and Martin Provensen; Jon Scieszka, Lane Smith, and Molly Leach; Julius Lester and Jerry Pinkney; and Joanna Cole and Bruce Degen. Each section traces the history of the featured partnership, focusing on a specific title and showing details of the work in progress, finishing with a list of selected works by the pair/trio. While this title may snag more professionals than kids, there will be plenty of youngsters interested in the workings behind books that they've enjoyed; tidbits ranging from Bruce Degen's struggle to get the Magic Schoolbus over the sunglasses of a motorcycle cop to Jon Scieszka's letters from readers who insist there's something wrong with their copy of *The*

*Stinky Cheese Man* as a consequence of the upside-down dedication page make this a lively series of accounts rather than a theoretical exploration. There are also plenty of insights about the process of collaboration, which may inspire readers to their own creative teamwork. A glossary and index are appended. DS

MEDINA, TONY *Love to Langston*; illus. by R. Gregory Christie. Lee & Low, 2002 35p  
ISBN 1-58430-041-8 \$16.95 R Gr. 4-8

One of several titles issued for Hughes' 100th birthday (see also Perdomo and Rhynes), this offers a treatment of Hughes' life in a sequence of fourteen poems narrated by Hughes himself. The book devotes several poems to incidents and periods in Hughes' youth, then branches out to his travels, his love of jazz, and his work and philosophy. This is only a spottily informative treatment, and Medina's verses are often unskilled and prosy; there is, however, a palpable enthusiasm and energy in his lines, and there are some unforcedly eloquent turns of phrase ("Harlem is the capital of my world/ black and beautiful and bruised like me"—"Harlem Is the Capital of My World"). Ultimately, the book's merit lies in that enthusiasm (which might be more readily conveyed in a readaloud, by adult or kid, or even performance in order to fulfill the strong oral possibilities of these lines), in the tasty slices of Hughes' life and quick glimpses of his world, which may lead readers to the man's work itself. Christie's acrylic illustrations evince his usual oversized emphasis on faces, with older subjects particularly benefiting from the angular, intense draftsmanship: Hughes Senior is a man marked by years of rage, while Langston himself is worn and weighted but unbowed. Extensive notes explain the biographical background of each poem. DS

MELTZER, MILTON *Walt Whitman: A Biography*. Twenty-First Century Books, 2002 160p illus. with photographs  
ISBN 0-7613-2272-8 \$31.40 R Gr. 7-12

With his innovative embrace of demotic American language and forms and his deep concern for his country during its time of greatest crisis, Whitman is perhaps the quintessential American poet. Meltzer looks at the writer in this context, examining political and cultural influences and ramifications of Whitman's work, describing the difference between Whitman and other writers of his era in simple and straightforward terms. While there's some discussion of Whitman's personal life, the emphasis is on his labor, whether it be his work on his poems or his tending to injured Civil War soldiers (as Meltzer says, "ministering to the wounded body of the republic, almost literally"), and on its meaning. Though there are some biases in the book's assumptions (and occasionally unresolved internal contradictions), the book honestly explores Whitman's character and actions, including his racial prejudice and his tendency to write anonymous (and effective) praises of his own writing. Ultimately, this has a definite edge and relevance that gives it more resonance than blander overviews of the poet and that may well evoke interest from readers who'd been prepared to dismiss Whitman as an uninteresting *eminence grise*. Photographs of Whitman and his family, images of his work, and reproductions of period illustrations (all captioned in a rather offputtingly ornate font) liven up the formatting. There are unfortunately no source notes, but a timeline, list of materials for further reading, list of sites real and virtual, and an index are included. DS

MOORE, CATHY *The Daring Escape of Ellen Craft*; illus. by Mary O'Keefe Young. Carolrhoda, 2002 [48p] (On My Own History)

Library ed. ISBN 0-87614-462-8 \$21.27

Paper ed. ISBN 0-87614-787-2 \$6.95

Reviewed from galleys

R Gr. 1-3

RANSOM, CANDICE F. *Rescue on the Outer Banks*; illus. by Karen Ritz. Carolrhoda, 2002 [48p] (On My Own History)

Library ed. ISBN 0-87614-460-1 \$21.27

Paper ed. ISBN 0-87614-815-1 \$6.95

Reviewed from galleys

Ad Gr. 1-3

Newly independent readers with a penchant for true adventure will welcome these new entries in the On My Own History series. *Escape* recounts the 1848 flight from slavery of Ellen Craft and her husband William, who boldly made their way to precarious freedom in Philadelphia by posing as a manservant (William) escorting his invalid master (Ellen, in disguise) on a trip North. Moore presents the Crafts' tale with careful attention to accuracy (all quotations, she notes, are drawn directly from William Craft's own writings) and incorporates considerable tension even within the confines of limited vocabulary. However, Young's pedestrian watercolor scenes, on which many novice readers will depend for context clues, portray top-hatted, bandaged Ellen as too obviously feminine and downright pretty to fool a disinterested observer, much less a sharp-eyed defender of slave-owners' rights lurking along her way. *Rescue* focuses on a 1896 mission carried out on North Carolina's Outer Banks by the first African-American Life-Saving Service team. Unable to reach the foundering *E. S. Newman* by conventional means of breeches buoy or rowboat, keeper Richard Etheridge's surfmen swim out to the wreck and carry her nine survivors back to safety. They are assisted by local boy Sam Deal and his horse Ginger, neither of whom is mentioned in the Afterword or at the appended websites, and who therefore seem to be fictional flourishes introduced to make a direct connection with a child audience. Plentiful steely gray watercolor scenes of surfmen fighting the raging breakers compensate for the few less successful renderings of the self-consciously posed, grinning rescue crew. Each title concludes with a photograph of its subject and sources for further information. EB

O'NEILL, ALEXIS *The Recess Queen*; illus. by Laura Huliska-Beith. Scholastic, 2002 [32p]

ISBN 0-439-20637-5 \$15.95

Reviewed from galleys

R 5-8 yrs

Mean Jean the Recess Queen is really a bully: "Nobody swung until Mean Jean swung. Nobody kicked until Mean Jean kicked. Nobody bounced until Mean Jean bounced." That is, not until the arrival of teeny new girl Katie Sue, who doesn't scare easy. When Mean Jean tries to set the record straight, "Katie Sue talked back! Just as sassy as could be, she said 'How DID you get so bossy?'" Mean Jean chases after the irrepressible Katie, and, while the other kids stare in horrified fascination, Katie pulls a jump rope from her backpack and calls Mean Jean out: "I like ice cream, I like tea, I want Jean to jump with me!" Readers will see the end coming from way across the school yard—Mean Jean gives up her bullying ways because she's having too much fun with her friends. O'Neill's rhyming text bounces right along, however, and it should make a rousing readaloud. Huliska-

Beith's acrylic and collage illustrations have the same rousing tone as the text: the neon palette is lively, and the riotously distorted figures keep things safely and entertainingly unreal. Whether the message will be lost or heard is something else again. Get 'em young and they may decide early just which side of the playground they want to be on. JMD

PEARSALL, SHELLEY *Trouble Don't Last*. Knopf, 2002 [160p]

Library ed. ISBN 0-375-91490-0 \$16.99

Trade ed. ISBN 0-375-81490-6 \$14.95

Reviewed from galleys

R Gr. 5-8

Samuel, an eleven-year-old slave in northern Kentucky, is snatched off his kitchen pallet in the middle of the night by an elderly slave, Harrison, and quite against his will the boy finds himself a "rider" on the perilous Underground Railroad. This is Harrison's second attempt to run away, and he musters years of patiently collected runaway lore and hard-won knowledge from his previous mistakes, determined to get himself and Samuel to Canada or die. Whereas other escape novels tend to focus on the dangerous road between stations, Pearsall concentrates on the pair's various encounters with the stationmasters, exploring the motives that drove blacks and whites to aid the escapees, and the runaways' natural hesitation to trust anyone along the way. Samuel and Harrison are no innocent, compliant lambs in this venture. Indeed, Harrison often resists his saviors' attempts to bring him to safety, and Samuel, who has not yet experienced all the brutalities of slavery, would frankly rather be back home with Lilly, the slave who raised him. While the stationmasters are occasionally a bit broadly drawn, they are a far cry from the patient, saintly dogooders of much U.R. fiction. Widow Taylor's not exactly in her right mind, Reverend Pym uses runaway narratives to keep his congregation in religious thrall, peddler Green Murdoch is in it for the cash, the no-nonsense Miz Kettle simply gets the job done without a lot of introspection ("You don't follow us, you get handed over to them crackers who's after you, you hear what I'm sayin', old man?"). There's a hoped-for ending here, but it's clear that Samuel and Harrison's happiness will always be tinged with grief for those who never reached their Promised Land. EB

PERDOMO, WILLIE *Visiting Langston*; illus. by Bryan Collier. Holt, 2002 [32p]

ISBN 0-8050-6744-2 \$15.95

Reviewed from galleys

Ad 4-7 yrs

After a paragraph of introduction to Langston Hughes, this tribute to Hughes' legacy uses the voice of an enthusiastic young girl from "Harlem world," excited about visiting Hughes' historic house with her father. Herself a poet in tune with everyday expressions of art ("I love hip-hop/ Hop-scotch/ And double-dutch"), she speaks in simple verse of her understanding of Hughes' life ("Wrote poems/ Like jazz") and his legacy ("I write poetry/ Just like Langston Hughes"). The verse is so simple, in fact, there's not much to it beyond its appealing idea—there's little information or emotion, and the details seem chosen for rhyme capacity rather than any atmospheric effectiveness. Collier's art has considerably more power: his watercolor portraits feature a shining young girl capable of fulfilling any destiny but also perkily recognizable from any playground, exploring under her father's affectionate eye; the collaged textures and patterns depict a vibrant Harlem that echoes Bearden's mosaic city views and suggests the rich world of the Harlem

Renaissance. Despite the shortcomings, this might make an interesting readaloud (or even a shared read or recitation, since the verse will trip easily off of young tongues) to introduce youngsters to Hughes' more accessible poems. DS

PLACIDE, JAIRA *Fresh Girl*. Lamb, 2002 [192p]

Library ed. ISBN 0-385-90035-X \$17.99

Trade ed. ISBN 0-385-32753-6 \$15.95

Reviewed from galleys

R Gr. 8-12

Mardi Desravines was born in America, but she lived with her grandmother in Haiti until she was twelve, when the political situation overheated and an uncle's activism made the family a target. Now she's fourteen and living in Flatbush, Brooklyn with her parents, her older sister, an aunt, and her grandmother. Furiously self-centered (and secretly self-destructive), Mardi lives in an intense and surreal private routine of schoolwork, journal writing, hiding from the bully Ike, dreaming about handsome Santos, reopening and rebandaging small wounds, and sleeping on a rock-filled mattress in order to make her dreams "choppy and forgettable." The reality that she can't bear to remember—or speak of, or forgive her family for not realizing—is that she was raped by a soldier in a cornfield on the chaotic day she left Haiti, but with the exception of an empathetic ("crazy") aunt, family members see only a good student whose muttered backchat marks her as too much of a "fresh girl" at home. After a slightly disorienting opening full of backstory and foreshadowing, readers enter a richly diverse community whose clearly evoked characters have roots in Haiti, Dominica, and the American south. Mardi's relationships with friends and family evolve subtly and believably. Gradually, as Mardi comes to trust her uncle, the reader hears more about her trauma and, finally, her revelation of her secret and the difficult but eventually hopeful aftermath. With unselfconscious naïveté and hard-won insight, Mardi tells a story readers will find both accessible and memorable. FK

PRELUTSKY, JACK *The Frogs Wore Red Suspenders*; illus. by Petra Mathers.

Greenwillow, 2002 [64p]

Library ed. ISBN 0-688-16720-9 \$16.89

Trade ed. ISBN 0-688-16719-5 \$16.95

Reviewed from galleys

R 5-8 yrs

Perennial poetic performer Prelutsky returns here with twenty-eight new poems, featuring various people ("Peanut Peg and Peanut Pete," "Granny Gooding") and animals ("One Old Owl," "Seven Snails and Seven Snakes") in various locations ("In Indianapolis," "Down in the Grand Canyon"). The anthology is easygoing and meandering, roaming from a winter meadow where "snowshoe hares are running/ softly through the snow" ("Winter Meadow") to Seattle, where "without an umbrella/ it's hard to stay dry" ("One Day in Seattle") to Fort Myers, where "there's a flock of puzzled penguins/ looking high and looking low" ("Every Morning in Fort Myers"). The result is a lower-key collection than his monster poems (*Monday's Troll*, BCCB 3/96, etc.) or larger compendia (*A Pizza as Big as the Sun*, BCCB 9/96); the language and verse forms are simplified (octets predominate), and the feel is more gently playful and sometimes even lyrical. Mathers' watercolors offer a sense of serene but well-anchored wonder that plays effectively off of the verses. Her subtly iridescent landscapes quietly emphasize the breadth of geographical beauty in the world, while her animals are always sweetly personable (the monkey

in spats fleeing Winnemucca and the bundled-up mice gleefully romping in a North Dakota snowstorm are sure to be favorites); she's also got a nice line in additional detail, whether it be the sunburned penguins who are starting to be black and white and red all over or the green-faced bear who clearly ate too many "plates of apple pies." Primary-graders who've been coveting their older sibs' Prelutsky will be happy to have this suitable volume. DS

QUALEY, MARSHA *One Night*. Dial, 2002 [176p]

ISBN 0-8037-2602-3 \$16.99

Reviewed from galleys

R Gr. 7-10

Kelly's a nineteen-year-old recovering addict, working for her aunt, Kit Carpenter, a charismatic and mercurial radio-show host who returned to her home state of Minnesota in order to provide a solid base for her niece. While mollifying a movie star Kit had snubbed, Kelly runs slap into a chance to repay her aunt with an eminently desirable guest for Kit's show; this chance appears in the person of young Tomas, the media-shy crown prince of the war-torn country of Lakveria, in town for a special world forum on the troubles of Eastern Europe. Kelly convinces Prince Tom first to duck his security and slip out in the company of the movie star and then, bit by bit, to make a night of it, from dinner to movies (a singalong double feature of Judy Garland films) to an exchange of personal stories, fears, and ambitions—but will it be enough to convince Tom to appear on Kit's radio show? As usual, Qualey creates a strong, interesting heroine (YA literature is surprisingly bereft of protagonists in substance-abuse recovery) and puts her in an unusual situation. While the plot develops pretty much as expected, with Kelly and Tom being drawn together, Kelly unburdening herself and reconnecting to the mother and sister she'd almost lost, and Tom doing the radio interview and obtaining substantial support for his country, the *Roman Holiday* escapades of a commoner and prince's very common night on the town together are the stuff of seriously satisfying fantasy (and Tom is even deeper and more soulful than Audrey Hepburn). The result is a lighthearted spree with enough ballast to keep it from being sheer froth, a de-guilty guilty pleasure. DS

RANSOM, CANDICE F. *Rescue on the Outer Banks*; illus. by Karen Ritz.

See review under Moore, p. 250.

RHYNES, MARTHA E. *I, Too, Sing America: The Story of Langston Hughes*. Morgan

Reynolds, 2002 [144p] illus. with photographs (World Writers)

ISBN 1-883846-89-7 \$20.95

Reviewed from galleys

R Gr. 6-10

Unlike the other celebrations of the centenary of Hughes' birth (see Medina and Perdomo), this is a straightforward biographical overview suitable for junior-high and high-school research. Rhynes traces Hughes' life from his unsettled childhood to his blossoming in the Harlem Renaissance to his later struggles to find an ideological and artistic place. The prose is often awkward, and there are occasional glitches in names of people and works, but this is nonetheless an effective compact exploration of Hughes' life. The book is particularly good at addressing Hughes' political convictions, especially his interest in communism, and their relationship to his writing; the author treats more than Hughes' famous poetry, also mentioning work ranging from his newspaper columns to his libretti to his books for young



people. There's plenty of context here as well, with discussion not only of Hughes' famous Harlem Renaissance connections but also of his views, sometimes negative, of later contemporaries such as James Baldwin and Le Roi Jones. This isn't the most evocative account (Osofsky's *Free to Dream*, BCCB 6/96, is more artistic), but it's a lot of good information in an accessible package. Black-and-white photographs of Hughes and his contemporaries are scattered throughout; extensive end matter includes a detailed timeline, endnotes, a glossary, a list of Hughes' major works, a bibliography, a brief list of websites, and an index. DS

ROTTMAN, S. L. *Stetson*. Viking, 2002 [256p]

ISBN 0-670-03542-4 \$16.99

Reviewed from galleys

Ad Gr. 9-12

Stet's mother left the family years ago and his father is constantly drunk, leaving sixteen-year-old Stet to find his own money for food and anything else he needs beyond the bedroom in the trailer that his father provides. Stet enjoys some income from a job at the local salvage yard, but he also picks up a few bucks at school, where kids pay him to disrupt class and postpone quizzes. Despite his behavior, Stet hopes to leave high school with a diploma, but after his most recent escapade he's being threatened with expulsion. As if things weren't difficult enough, out of the blue appears Stet's fourteen-year-old sister Kayla, of whom neither Stet nor his father had knowledge. (Years ago, when Stet's mother left the family, she was pregnant; now she has died suddenly, leaving Kayla with no place to go.) There's a lot going on here, and the novel is often overly crowded with characters and their respective crises; not only does Kayla appear to be a budding alcoholic, but Stet's friend Jason, owner of the salvage yard, is dying of cancer. Nevertheless, Stet is a strong and likable character, and his frank manner of grappling with his own problems propels the story admirably. Readers will be glad to see him survive and begin to succeed despite a surfeit of impossible odds. KM

RUSSO, MARISABINA *House of Sports*. Greenwillow, 2002 [192p]

Library ed. ISBN 0-06-623804-8 \$15.89

Trade ed. ISBN 0-06-623803-X \$15.95

Reviewed from galleys

Ad Gr. 5-8

Jim Malone's entire seventh-grade existence revolves around basketball and his single-minded determination to play on a prestigious "travel team." Despite his relatively short stature, he lands a coveted position as point guard. His new view of the game, from both the court and, all too often, the bench, gives him plenty to think about—the coach's pressure on his talented daughter (the only girl on the team) to excel, his longed-for growth spurt that doesn't seem to be forthcoming, his grandmother's constant admonitions that he explore some facet of life apart from basketball. In a plot twist that sports-novel fans will see coming from clear across the court, Jim does in fact find another talent lurking deep within his obstreperous adolescent self, a knack for public speaking that takes him all the way to Washington D.C., where he delivers his now-paralyzed grandmother's autobiographical speech to a symposium on Holocaust survivors. There's nothing much new here in terms of big plays and big games, and the thinly veiled be-more-than-a-jock exhortation will probably be left unregarded by true basketball enthusiasts. Jim himself, though, is a thoroughly credible junior-high guy—self-absorbed, twist-

ing with embarrassment at his hopelessly obtuse (in his view) parents and garrulous grandmother, and just catching his first glimpse of a wider world and a larger self. EB

SALISBURY, GRAHAM *Island Boyz: Short Stories*. Lamb, 2002 [260p]

Library ed. ISBN 0-385-90037-6 \$18.99

Trade ed. ISBN 0-385-72970-7 \$16.95

Reviewed from galleys

R Gr. 7-10

Eleven short stories chronicle pivotal episodes in the lives of teenage boys growing up in the Hawaiian islands, leeward of the tourist gale that shapes popular perception of that state. Tales range in mood from the bi-level humor of "Forty Bucks," which packs a second twist for readers with a rudimentary knowledge of Spanish (or a little curiosity and a bilingual dictionary), to the emotional turbulence of first love in "Angel-Baby," to the flat-out nastiness of prep school life in "Mrs. Noonan" and "The Doi Story Monkey." Themes are timeless in their appeal—guys testing their mettle against hurricanes and bullies and the irresponsible dares of their best friends, against fear of sharks and fear of failure and fear of war—and plotting is exceptionally well crafted to maximize suspense and to meticulously develop a teen narrator's frame of mind and state of conscience. Readers who resist Salisbury's full-length novels should be enticed by these compact offerings, and kids with a well-developed taste for Gary Paulsen works might latch onto a second "favorite author." EB

SAYRE, APRIL PULLEY *Army Ant Parade*; illus. by Rick Chrustowski. Holt, 2002 [32p]

ISBN 0-8050-6353-6 \$16.95

Reviewed from galleys

R 4-7 yrs

Inviting listeners to imagine themselves as lone campers awaking in a Panama forest, Sayre describes the atmosphere charged with anticipation and the sudden arrival of a sortie of army ants swarming the forest in search of food: "First a trickle, then a stream, then a river of ants flows outward. . . . Are you standing in the swarm? Don't run. Just step aside. Ants may march up your boots—but not far." As the ants claim their prey, from tiny crawlers to a hapless frog, other forest residents feast among the insects stirred up in the flurry. Chrustowski's colored-pencil and watercolor wash spreads depict a forest so tidy and orderly that the palm fronds seem to strike poses and scuttling critters obligingly face forward to offer the audience a good view; however, this mannered composition and the neat delineation of each creature and object with black outline make the scenes practical and effective for group sharing. The you-are-there approach has the tingly immediacy to keep kids riveted, and young nature buffs will cautiously shake out their pants legs and ask for more. EB

SEIDLER, TOR *Brothers Below Zero*. Geringer/HarperCollins, 2002 [144p]

Library ed. ISBN 0-06-029180-X \$14.89

Trade ed. ISBN 0-06-029179-6 \$14.95

Reviewed from galleys

M Gr. 3-6

Nearsighted, unathletic, unacademic Tim is tired of unfavorable comparisons with John Henry, his overachieving year-younger brother, but he doesn't see any way

around them. He generally finds solace with his independent and eccentric great aunt, Winifred, who lives near the family's Vermont home; their bond grows closer when Tim begins to emulate his aunt's artistic ways and takes up painting, demonstrating a considerable talent. An envious John Henry resents the shift of the spotlight to his brother, however, and sabotages Tim's Christmas painting for their parents, putting an unexpected chain of events into action. Seidler's style is accessible in its simplicity, and Tim's sorrow at his apparent inadequacy (and at the death of Winifred, the one person who favored him) is situationally credible. Unfortunately, the book is otherwise driven by narrative necessity rather than realistic developments or insight: characterization is either sparse (John Henry doesn't offer many options between being mean or loving) or clichéd (Great-Aunt Winifred is a Hallmark-card old lady overflowing with folk axioms), and events unfold for reasons more sentimental than logical. The narration's constantly shifting point of view interferes with its emotional impact, and the relegation of the below-zero survival story (Tim gets lost in the snow outside of Winifred's old house and John Henry keeps him warm until they're saved) to the last third of the book leaves little time for the most gripping part of the book. Turn instead to more satisfying familial survival stories, such as Hill's *Toughboy and Sister* (BCCB 11/90). DS

SHANNON, DAVID *Duck on a Bike*; written and illus. by David Shannon. Blue Sky/Scholastic, 2002 [32p]

ISBN 0-439-05023-5 \$15.95

Reviewed from galleys

R 3-5 yrs

"One day down on the farm, Duck got a wild idea," which prompts him to pick up a bike that's been left in the barnyard and start to ride. Along the way, he encounters various animals, each of whom responds with a species-appropriate sound, but Shannon also tells us their inner thoughts ("Hello, Cat!" said Duck. 'Meow,' said Cat. But what she thought was, 'I wouldn't waste my time riding a bike!'), often disdainful of the two-wheeled contraption. When a group of kids leaves a pile of bikes in the barnyard, however, all the animals give bike riding a try. The payoff doesn't quite match the buildup, since the animals' secret longing isn't adequately foregrounded. Nevertheless, this turn of events is likely to please young listeners, particularly when they see the wordless spread wherein the wide-eyed animals stare out at the viewers with wild surmise when the opportunity presents them with a chance for a bicycling spree. Shannon's art is solidly humorous, using muted colors and textured surfaces that enliven the bold and simple shapes of these expressive barnyard dwellers and their surrounding countryside. This book will be a great hit at preschool story hours; young listeners won't mind the slight narrative hiccup, and they'll quickly be quacking, neighing, and mooing right along. KM

SILVERSTONE, MICHAEL *Winona LaDuke: Restoring Land and Culture in Native America*. Feminist Press, 2001 112p illus. with photographs (Women Changing the World)

Library ed. ISBN 1-55861-260-2 \$19.95

Paper ed. ISBN 1-55861-261-0 \$10.95

Ad Gr. 4-7

LaDuke may be best known for her Green Party candidacy for Vice President alongside Ralph Nader, but Silverstone makes it clear there's much more to her career than that. He chronicles her life from her youthful loyalty to her father's

people on the White Earth reservation in Minnesota while living as an outsider with her mother and stepfather on the West Coast, to her early activism (speaking before the UN at the age of eighteen) and education at Harvard, to her later work on behalf of environmental causes (as a director of Greenpeace and in organizing the Honor the Earth tours) and indigenous peoples (in connection with the Indigenous Women's Network and other organizations). It's a worshipful rather than a warts-and-all portrayal, with language inclined towards sweeping, unsupported generalization and significant details (like LaDuke's marriages) occasionally difficult to pin down because of vagueness or contradiction. This is a thoughtful picture, however, not just of a particular activist but of green and indigenous activism in the contemporary world, giving information about specific movements and projects hardly mentioned elsewhere in literature for youth. Sidebars offer compact and often helpful assessments of relevant concepts ranging from the Iroquois Confederacy to civil disobedience; occasional black-and-white pictures are dimly reproduced and sometimes illogically placed, but they add a visual dimension. No source notes are provided, but a timeline, glossary, list of resources for further reading, viewing, and research, and an index are included. DS

SIMMONS, JANE *Ebb & Flo and the Baby Seal*; written and illus. by Jane Simmons. McElderry, 2002 [32p]

ISBN 0-689-84368-2 \$16.00

Reviewed from galleys

R 4-6 yrs

Canine Ebb (from *Ebb & Flo and the New Friend*, BCCB 11/99) is bored with listening to the rain and the wind ("Pitter, patter, pitter, patter, pitter, patter, whoosh!"), and she wants to play. Everyone is busy, so when Ebb hears a sound from the beach, she goes to investigate: "It was a baby seal! At last Ebb had someone to play with. They played on the sand. They played in the waves. They played in the rock pools. Ebb and the baby seal played all day long." When Ebb wants to go home, however, the baby seal cries in distress. Ebb brings help in the form of owner Flo and her mother, and they all row out to Seal Island to reunite the baby with its mother. Like the other Ebb and Flo titles, this is a warm and cozy outing. Simmons' watercolors have a fluid ease and an ocean-influenced palette that will draw viewers into her windy seascapes. The smiling Ebb will remind viewers of their favorite mutt, and redheaded Flo and her warmly helpful mother are an attractive familial dyad. While the lost-seal plot is a little farfetched, it has the sort of tension that preschoolers can appreciate, despite (or perhaps because of) the predictable happy ending. JMD

SIMON, SEYMOUR *Seymour Simon's Book of Trains*. HarperCollins, 2002 [40p] illus. with photographs

Library ed. ISBN 0-06-028476-5 \$16.89

Trade ed. ISBN 0-06-028475-7 \$16.95

Reviewed from galleys

R 4-8 yrs

Opening spreads introduce the three main power sources for locomotives (steam, diesel fuel, electricity), followed by a veritable pageant of burly beauties—sleek high-speed bullet trains, muscular gondolas and hopper cars, sun-burnished tank cars, sweet, petite mountain trains. Each full-page glamour shot is accompanied by a paragraph or two of text with just enough data to justify the moniker of photoessay rather than photo album. Photo reproductions are, in general, more

than satisfying, although undercarriage detail is occasionally lost in the shadows. Who cares? These are exactly the cool pictures for which the younger nonfiction set clamors. Consider tucking a copy under the seat to ease the tedium of a long car trip or to pass the time in rudimentary train-spotting when it seems as if those crossing gates will never go up again. EB

SOTO, GARY *If the Shoe Fits*; illus. by Terry Widener. Putnam, 2002 32p  
ISBN 0-399-23420-9 \$15.99 R 6-9 yrs

Rigo hates wearing his brothers' hand-me-downs, so when he finally gets a brand new pair of penny loafers, he's delighted. A bully's denigrating words take the metaphorical shine off the shoes, however, and the loafers wind up in the back of his closet, unworn. A party invitation finally causes Rigo to pull out the shoes, but alas, several months have gone by, and the loafers are now unbearably tight. A waste of good shoes? No, because Rigo is a good kid, who ends up giving the footwear to his uncle: "You don't mind if they're hand-me-downs?" Rigo asked. 'Hand-me-downs, nothing!' Uncle said. 'These are brand-new! I can go to work in style!' Soto again demonstrates his knack of making simple events into the stuff of drama, and he communicates the frustrations and joys of family life and the humor and pathos of Rigo's dilemma with ease and elegance. Widener invests his figures with solid personalities: their expressive faces, with dramatic eyes and mobile mouths, will draw viewers into this warm family story. JMD

SOUHAMI, JESSICA, ad. *Mrs. McCool and the Giant Cuhullin: An Irish Tale*; ad. and illus. by Jessica Souhami. Holt, 2002 [28p]

ISBN 0-8050-6852-X \$16.95

Reviewed from galleys

Ad 5-8 yrs

The giant Finn McCool is shivering in his big boots because bigger giant Cuhullin is bound and determined to cut him down to size. Finn goes to his wife for comfort and help, and she devises a plan to save her husband from disaster. Mrs. McCool tricks Cuhullin into believing that Finn, dressed in a baby bonnet and reclining in a cradle, is her baby boy; through a series of humorous deceptions she convinces her husband's foe that Finn is undefeatable. This retelling is marred somewhat by excessive dialogue, which, while sometimes humorously on the mark, is mostly just whiny, lacking the understatement necessary to get the most out of the humor of this trickster tale. Souhami's illustrations employ large, intensely colored cut and torn paper shapes set against subdued hues of beige and blue; they take advantage of contrasting scale to visually reinforce the humor of her text, with the giants dominating the compositions and amusingly dwarfing the comparatively tiny Mrs. McCool. While finer retellings of this tale are available (such as dePaola's *Fin McCool*), the big advantage of this dialogue-driven story is its suitability for readers' theater in library or classroom; adults seeking to expand their groups' repertoire should look here. JMD

STREISSGUTH, TOM *Daniel Boone*; illus. by Loren Chantland. Carolrhoda, 2002 48p (My Own Biography)

Library ed. ISBN 1-57505-520-1 \$21.27

Paper ed. ISBN 1-57505-532-5 \$6.95

Ad Gr. 2-4

This beginner biography plods through the life of trailblazer Boone, offering readers a methodical glimpse of the pioneer's achievements through his settlement at

Boonesborough, but lacking the spark to ignite imagination. Read-alone text delivers the facts efficiently enough ("Squire Boone had heard there was good land everywhere, waiting for the farmer's plow. After the long journey, the Boones reached the Yadkin River Valley. Daniel helped Squire Boone clear the land"), but even Boone's spectacular feats and perilous adventures receive only barebones treatment: "In one good season, he killed 99 bears"; "The Indians were fighting to protect their land. Kentucky seemed too dangerous. Most of the settlers turned back. But the Boones stayed near Kentucky for the winter." Scratchboard illustrations in deep earth tones have a raw appeal that sets the proper mood for wilderness journeying, and an afterword (with a portrait reproduction) briefly alludes to further moves and Indian conflicts that peppered Boone's days until his death in 1820. A list of important dates is appended. EB

TANG, GREG *Math for All Seasons: Mind-Stretching Math Riddles*; illus. by Harry Briggs. Scholastic, 2002 [40p]

ISBN 0-439-21042-9 \$16.95

Reviewed from galleys

Ad Gr. K-3

Tang again offers a high-order thinking-skills approach to arithmetic (*The Grapes of Math*, BCCB 3/01), this time concentrating on addition and a dash of subtraction. Sixteen double spreads feature seasonal images that invite readers to group objects rather than simply count them and a rhyme that offers a hint on how to cluster images for shortcut calculation. Pancake-flat computer artwork in a saturated palette has the compositional sophistication of a dime-store coloring book. It's really function that's at issue here, however, and pertinent Easter eggs, jack-o'-lanterns, drippy ice cream cones and icicles are carefully deployed for visual bundling and manipulation. Tang concludes with four pages of solutions to his riddles, with reduced scenes displaying his groupings, and although he intends to help "kids to think through problems rather than relying on formulas and memorization," his one-solution approach is unnecessarily limiting. This volume's real merit will depend on children's motivation to devise approaches of their own. EB

TARPLEY, NATASHA ANASTASIA *Bippity Bop Barbershop*; illus. by E. B. Lewis. Tingley/Little, 2002 [32p]

ISBN 0-316-52284-8 \$15.95

Reviewed from galleys

R 3-6 yrs

Ready for his first grownup haircut, Miles and his father take a trip to the barbershop early one morning. Miles likes the barbershop just fine—the smells, the noise, the conversations of the men waiting for haircuts—until Mr. Seymour, the barber, approaches him with the electric clippers: "*Will the clippers hurt? What if Mr. Seymour accidentally cuts off my ear?*" The loud buzzing noise is coming closer. Then I feel a tickle creeping up the back of my head. I get so scared, I duck down as low as I can go in the chair and throw the cape over my head!" A quiet intervention by his father helps Miles regain his composure, and "when Mr. Seymour is through, there is a brand-new me staring back from the mirror!" Tarpley (author of *I Love My Hair!*, BCCB 4/98) is true to both Miles' emotional point of view and to the social significance of the barbershop, drawing the relationships within the community of African-American men there as affectionately as the relationship between Miles and his father. Lewis' compositions vary in effectiveness, and the occasional blotchy texture results in uneven highlighting. Still, the illustrations

capably communicate the emotional subtext (the picture of Miles, wrapped in a cape and staring out at the viewer as the barber picks his hair, is especially priceless) and evoke the warm masculine milieu of the barbershop (with images of a handsome variety of men of all ages, waiting, playing checkers, and watching television). Most effective, however, are the scenes of Miles and his father—their affection for and pride in each other is palpable. This will make a somewhat scary rite of passage a snip—er, snap. JMD

VAN LEEUWEN, JEAN *Lucy Was There . . .* Fogelman, 2002 [176p]  
ISBN 0-8037-2738-0 \$16.99

Reviewed from galleys

Ad Gr. 5-7

Morgan's life changed last November, when her mother left on a trip with Morgan's little brother, Ben, and never came back. Since then, Morgan's family has lived a life of quiet desperation, with her older sister, Cassie, throwing herself into social life and after-school activities, her father silent, sad, and distant, and Morgan herself lonely and adrift. She's comforted by nocturnal visions of "Lucy the magic dog," a soft brown presence ("Whatever was there felt big and it felt warm and I wasn't the least bit afraid which I usually am"), and she slowly, achingly slowly, begins to come to terms with her mother's absence. The basic tale of a girl's adjustment to loss is sweetly but compellingly told, with Morgan's narration dipping effectively into a stream-of-consciousness style and into realistic questions of guilt ("I'm afraid it is all my fault she is gone"). The mechanisms are less effective, however: the twist that Morgan's mother didn't walk out on the family, despite Morgan's clinging to this belief, but was in fact killed in an airplane crash along with Ben is unnecessarily melodramatic, and the Lucy device never fully realizes its potential, remaining instead a sideline. Wallace-Brodeur's *Blue Eyes Better*, reviewed below, is a more cohesive story of adjustment to loss, but this is still a tender and affecting tale of a survivor's struggle. DS

WALLACE-BRODEUR, RUTH *Blue Eyes Better*. Dutton, 2002 [128p]  
ISBN 0-525-46836-6 \$15.99

Reviewed from galleys

R\* Gr. 4-6

Tessa is ten when her older brother, Scott, dies in a car accident and her world changes forever. She finds comfort in her father, in good friends, in a beloved music teacher, and in Mrs. Hirsch, a paper-route customer she adopts as a grandmother, but she's distressed that she's become essentially invisible to her devastated mother, who's unable to let go of her beloved firstborn and kindred spirit. She's also tormented by the possibility that she could have saved Scott if she'd tattled that he was going out with a forbidden friend, a possibility she doesn't dare mention to anyone. Though thematically reminiscent of VanOosting's *The Last Payback* (BCCB 6/97), this takes a very different tone and approach. Tessa's simple, quiet narration reveals the day-to-day impact of bereavement as well as the familial upheaval in the face of different responses (her mother and father begin to drift apart as well), and there's authenticity in her expanding awareness of loss ("I'd been noticing that lots of people who seemed perfectly normal had had someone die on them") as well as in her conflicted recollections of her brother ("Scott could be a real jerk sometimes. I was tired of thinking about him"). Overall, this is hopeful but unsentimental, an honest chronicle of the kind of experience that isn't real until it happens to you. DS



WARING, RICHARD *Hungry Hen*; illus. by Caroline Jayne Church. HarperCollins, 2002 [26p]

ISBN 0-06-623880-3 \$14.95

Reviewed from galleys

R 3-6 yrs

There's a voracious hen ("She ate and ate, and grew and grew, and the more she ate, the more she grew") who, unbeknownst to her, is being observed by a hungry fox from his perch on a nearby hill. Torn between the bird in the hand and the bird in the bush, as it were, the fox keeps putting off dinner today in the expectation of an even bigger chicken tomorrow; finally he cracks and makes his assault on the chicken house, only to find that a huge hungry chicken is not exactly easy pickings. The ending twist is somewhat weakly delivered, but Waring's text has the concise exposition of folklore and all the suspense a preschooler could desire. Church's streamlined figures are strangely personable despite their minimalist style: the rotund, dot-eyed hen (who looks to be close kin with Stoeke's Minerva Louise) seems less abstract than enigmatic, and the thick quivery lines give the increasingly rawboned fox an air of comic desperation. The illustrations gain some scope from the use of textured papers, which stipple the fox's hill with newsprint and make the hen not only classically red but also endearingly speckled. This enjoyably gluttonous tale gives new meaning to the phrase "oral tradition." DS

WITTLINGER, ELLEN *The Long Night of Leo and Bree*. Simon, 2002 [128p]

ISBN 0-689-83564-7 \$17.00

Reviewed from galleys

Ad Gr. 7-12

Two years ago, Leo's sister, Michelle, was murdered by her boyfriend, sending Leo's mother into a spiral of alcoholic depression and abuse of her surviving child. When she celebrates the anniversary of Michelle's death by forcing Leo to look at pictures of her lifeless body, he snaps and flees, thinking if only he can find a girl who deserves Michelle's fate he can somehow substitute a brazen stranger for his sweet sister as a murder victim. He encounters Bree, a high-school senior from the rich neighboring town, who's out for a small show of independence and rebellion in the face of a stifflingly predictable existence; selecting her as his victim, he kidnaps her, beginning a night where the two change from assailant and victim to two seventeen-year-olds struggling with their own—and each other's—problems. This is an undeniably dramatic setup, and Wittlinger effectively unfolds the strange relationship between her two protagonists, using alternating first-person narrations; timestamps at the heads of sections add to the suspense of the briskly paced story. The story lacks the realism of Wittlinger's other novels (*Razzle*, BCCB 10/01, etc.), however, and there's more contrivance than authenticity in Leo's plot and a fair chunk of romanticism in the treatment of the connection between the two. This is nonetheless a quick read likely to keep readers gripped from start to finish. DS

WOODS, RON *The Hero*. Knopf, 2002 [192p]

Library ed. ISBN 0-375-90612-6 \$17.99

Trade ed. ISBN 0-375-80612-1 \$15.95

Reviewed from galleys

R Gr. 5-9

With great reluctance, fourteen-year-old Jamie West and his daredevil older cousin Jerry admit Jamie's dorky neighbor Dennis Leeper into their raft-building project.

The cousins grudgingly admit that Dennis has good ideas to offer, but they keep him at arm's length and even hold his neediness for friendship in contempt. The raft is scarcely afloat before they become bored with drifting in the shallows while tethered to the shore, and the boys defy Mr. West's safety admonitions and go for a downstream cruise that results in Dennis' death. Now Mr. Leeper, the surly community misfit, is out to avenge his son's death, and Jamie concocts a whopper lie about Dennis's heroism in order to keep Mr. Leeper from injuring Jamie's father. Woods divides his tale neatly in two—the escalating danger of the raft, and the rising tension regarding Leeper's threats—and each is fraught with palpable suspense. There is a definite thematic connection with Marion Dane Bauer's *On My Honor* (BCCB 10/86), but here redemption is purchased for a lie rather than the truth, raising this tragedy to a higher order of moral complexity. Even as readers herald the resolution with relief, Jamie reminds them of the price he's paid. "I had to wonder what kind of boy I'd become. One thing I knew, and I didn't like it: I was now a boy who could stand up and tell a lie right in front of everyone." EB

WOODSON, JACQUELINE *Hush*. Putnam, 2002 181p  
ISBN 0-399-23114-5 \$15.99

R Gr. 6-9

Thirteen-year-old Toswiah doesn't know who she is anymore. After her policeman father's testimony sends two white fellow officers to jail for killing an unarmed black youth, the family enters the witness-protection program and finds themselves in a strange city. There Toswiah becomes Evie, her mother finds religion, her father sinks into suicidal depression, and her older sister plans her escape to college. Toswiah/Evie's efforts to recreate herself after the loss of everything that has previously defined her is the heart of Woodson's novel, and the action is internal and intense. In first-person narration, Evie mourns her past, feeling the loss of her best friend, her grandmother, and her now distant mother and unreachable father as if they are deaths. Each friendly word, each small kindness is balm to Evie's lost soul while she struggles to find out who she is. When an understanding coach puts her on the track-and-field team, she finds something that she can claim as hers alone, something no one can take away from her—speed. Names and naming achieve a supreme importance, as when a girl named Toswiah is friendly to Evie in class, and a teammate in track and field christens Evie "Spider" because of her long legs. This unusual novel has an emotional arc that carries the reader through the protagonist's transformation from Toswiah to Evie, from a girl defined by her past to a girl defined by her present. Woodson has given readers a finely tuned character study that is certain to provoke self-examination and perhaps discussion about what it is that makes us who we are. JMD



## CHILDREN'S BOOK AWARDS 2002

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The Newbery Medal will be awarded to Linda Sue Park for *A Single Shard* (Clarion). The Newbery Honor Books are *Everything on a Waffle*, by Polly Horvath (Farrar); and *Carver: A Life in Poems*, by Marilyn Nelson (Front Street).

The Caldecott Medal will be awarded to David Wiesner for *The Three Pigs*, text by the illustrator (Clarion). The Caldecott Honor Books are *The Dinosaurs of Waterhouse Hawkins*, illus. by Brian Selznick, written by Barbara Kerley (Scholastic); *Martin's Big Words*, illus. by Bryan Collier, written by Doreen Rappaport (Jump at the Sun/Hyperion); and *The Stray Dog*, written and illus. by Marc Simont (HarperCollins).

The Coretta Scott King Award for writing will be presented to Mildred D. Taylor, author of *The Land* (Fogelman), and the award for illustration goes to Jerry Pinkney for *Goin' Someplace Special*, written by Patricia C. McKissack (Schwartz/Atheneum). The King Honor Books for writing are *Money Hungry*, written by Sharon G. Flake (Jump at the Sun/Hyperion) and *Carver: A Life in Poems*, written by Marilyn Nelson (Front Street). The King Honor Book for illustration is *Martin's Big Words*, illustrated by Bryan Collier, written by Doreen Rappaport (Jump at the Sun/Hyperion).

The American publisher receiving the Mildred L. Batchelder Award for the most outstanding translation of a book originally published in a foreign language is Cricket Books/Carus Publishing for Karin Gündisch's *How I Became an American*; the honor award goes to Viking Press for *A Book of Coupons*, written by Susie Morgenstern and illustrated by Serge Bloch.

The Michael L. Printz Award for a book that exemplifies literary excellence in young adult literature goes to An Na for *A Step from Heaven* (Front Street). Honor books are *Heart to Heart: New Poems Inspired by Twentieth-Century American Art*, edited by Jan Greenberg (Abrams), *Freewill*, by Chris Lynch (HarperCollins); *The Ropemaker*, by Peter Dickinson (Delacorte); and *True Believer*, by Virginia Euwer Wolff (Atheneum).

The Robert F. Sibert Award for most distinguished informational book for children goes to Susan Campbell Bartoletti for *Black Potatoes: The Story of the Great Irish Famine, 1845-1850* (Houghton). Honor books are *Surviving Hitler: A Boy in the Nazi Death Camps*, by Andrea Warren (HarperCollins); *Vincent van Gogh: Portrait of an Artist*, by Jan Greenberg and Sandra Jordan (Delacorte); and *Brooklyn Bridge*, written and illustrated by Lynn Curlee (Atheneum).

The Pura Belpré Award for narrative goes to Pam Muñoz Ryan for *Esperanza Rising* (Scholastic, 2000) and the award for illustration goes to Susan Guevara for *Chato and the Party Animals*, written by Gary Soto (Putnam, 2000). Author Award Honor Books are *Iguanas in the Snow*, by Francisco X. Alarcón, illustrated by Maya Christina Gonzalez (Children's Book Press, 2001); and *Breaking Through*, by Francisco Jiménez (Houghton, 2001). The Honor Book for illustration is *Juan Bobo Goes to Work*, illustrated by Joe Cepeda, retold by Marisa Montes (HarperCollins, 2000).

The 2003 May Hill Arbuthnot Honor Lecture will be delivered by Maurice Sendak.

Paul Zindel is the 2002 winner of the Margaret A. Edwards Award for Outstanding Literature for Young Adults honoring an author's lifetime contribution in writing books for teenagers.

The Scott O'Dell Award for Historical Fiction goes to Mildred D. Taylor for *The Land* (Fogelman).

The Canadian Library Association's Best Book of the Year for children is Nan Gregory's *Wild Deer and Gran* (Red Deer). The Amelia Frances Howard-Gibbon Illustrator's Award goes to Laura Fernandez and Rick Jacobson for *The Magnificent Piano Recital*, written by Marilyn Reynolds (Orca). The Young Adult Canadian Book Award goes to Beth Goobie for *Before Wings* (Orca).

The Carnegie Medal was awarded to Beverley Naidoo for *The Other Side of Truth* (HarperCollins).

The Kate Greenaway Medal was awarded to Lauren Child for *I Will Not Ever Never Eat a Tomato* (Candlewick).



## SUBJECT AND USE INDEX

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Keyed to *The Bulletin's* alphabetical arrangement by author, this index, which appears in each issue, can be used in three ways. Entries in regular type refer to subjects; entries in **bold type** refer to curricular or other uses; entries in ALL-CAPS refer to genres and appeals. In the case of subject headings, the subhead "stories" refers to books for the readaloud audience; "fiction," to those books intended for independent reading.

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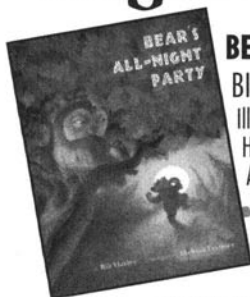
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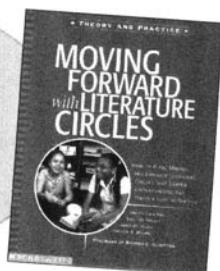
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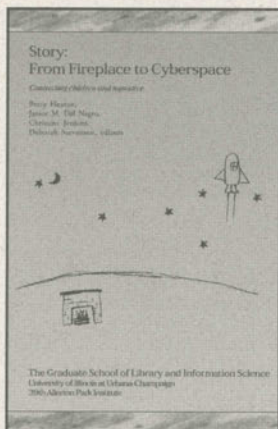
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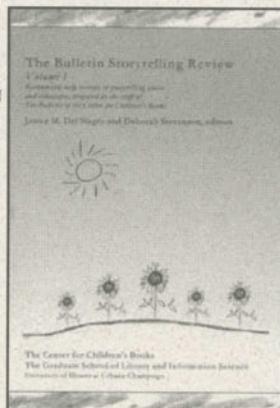
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